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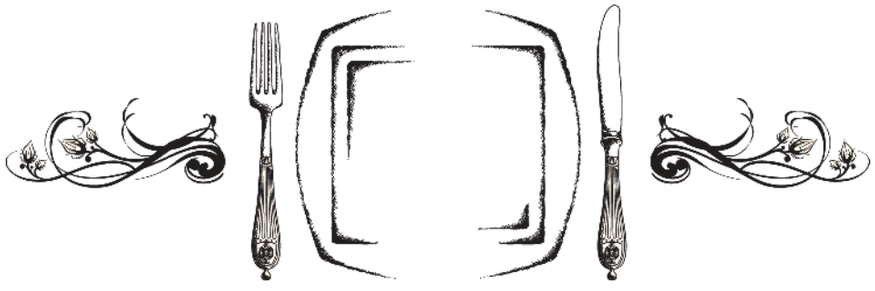

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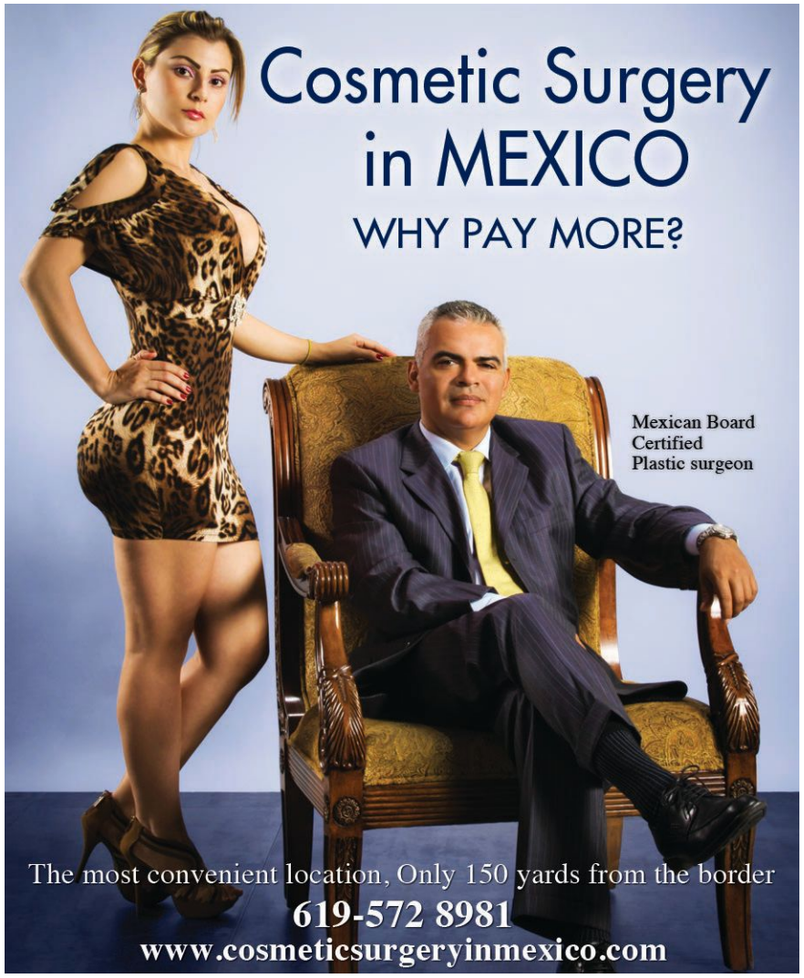

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Mothership Connection

Is Calvary Chapel's hands-off approach to local churches under threat by a pervert pastor in the Potato State?

BY JOSH DULANEY

A civil case working its way through Idaho courts could open the door for sexual-abuse victims and others who have been harmed by leaders in Calvary Chapels around the country to sue the mothership church in Orange County.

On June 21, Calvary Chapel attorneys asked a judge to dismiss a lawsuit filed in Idaho's 1st District Court alleging that Santa Ana-based Calvary Chapel Costa Mesa and Pastor Bob Davis of North Country Chapel in Post Falls, Idaho, concealed a known sexual predator in their midst.

Filed in August 2011 by four men in their early 20s, it alleges that Anthony L. Iglesias molested them from 2000 to 2003 when they were teenagers after North Country Chapel summoned the pastor back from the church's mission work at a Thailand orphanage, where he allegedly molested other boys. Santa Ana-based Calvary Chapel Outreach Fellowships, the church-growth wing of the nearly 50-year-old movement that authorizes ministers to become Calvary Chapel pastors, is also named in the lawsuit.

In response, church attorneys are arguing Calvary Chapel has no administrative control over the Idaho congregation, and therefore isn't responsible for failing to protect the four boys from Iglesias, who allegedly already had a record of inappropriately touching youngsters. He was yanked from ministry at Calvary Chapel Golden Springs in Diamond Bar after allegedly molesting a minor and is now serving time in the South Idaho Correctional Facility on convictions for lewd and lascivious conduct with two boys in 2003.

According to the lawsuit, in Idaho, Iglesias "dared" one victim to "touch his penis" and forced him to "perform oral sex" on him. The abuse also included "masturbation, fondling, anal penetration and other deviant sexual acts." Iglesias allegedly told one victim that this behavior was "normal" and explained that "kids in Thailand do this all the time," adding in reference to masturbation, "One kid pretended it was like driving a stick shift."

JONATHAN BARTLETT

If the courts hold Calvary Chapel Outreach Fellowships and Calvary Chapel Costa Mesa partly responsible for the alleged molestations, expect more lawsuits to follow. Calvary Chapel brands itself as a network of independent churches connected by pastors who share the beliefs of founder Chuck Smith. Officially, Calvary Chapel Costa Mesa and Calvary Chapel Outreach Fellowships loudly proclaim the independence of their satellite churches.

But critics say the church cherry-picks occasions in which to intervene in branch matters, such as when it seems politically feasible, especially if a Calvary Chapel pastor runs afoul of the doctrines taught by Smith. Doctrine is one thing, but when it comes to matters of church discipline, including that of wayward Calvary Chapel pastors, the mothership, led by Smith, will mostly take a hands-off approach to avoid the appearance of having any authority over the churches that bear its name.

In a fiery exchange that erupted on the RemnantXRadio podcast in December, Smith traded verbal shots with Alex Grenier, the stepson of Pastor Bob Grenier, the leader of Calvary Chapel Visalia who years ago avoided expulsion from the organization when he renounced the doctrines of Calvinism—the concept that mankind has no true free will in choosing to follow God—in which he had been dabbling.

Alex Grenier currently leads a campaign of accusations against his stepfather, saying the pastor was a pill-popper who brutalized him and his brothers when they were children, including punching one sibling in the face. In the middle of an interview with Alex, host Jeremy Bowling reached Smith by phone, and the old man, who called God's judgment down on him just weeks earlier from his Calvary Chapel Costa Mesa pulpit, wasted no time telling the world what he thinks of Grenier the younger.

Smith told Grenier he was guiltier than his dad, "as far as the anger and the bitterness and the attempt" to destroy the Calvary Chapel-approved senior pastor; he suggested that it was a worse sin than a father punching his son in the face.

But what of the alleged sins of the Grenier patriarch and Smith's authority to do anything about it, such as, at minimum, calling for an objective investigation while the Calvary Chapel-affiliated pastor takes a sabbatical?

"I don't have any authority over his dad; I only have authority over those who are my employees at our Calvary Chapel here," Smith told Bowling.

But the courts may rule otherwise when it comes to the question of Smith's responsibility for pervert pastors—a problem for Calvary Chapel that, unfortunately, isn't limited to the Potato State.

Here in Orange County, Christopher Raymond Olague, pastor of Refuge Southland Calvary Chapel in Buena Park, was arrested in October after allegedly picking up an 8-year-old girl for a playdate with one of his five daughters, molesting her and giving her $40 to keep it a secret. In November, he was arrested for allegedly keeping kiddie porn on a computer in his Westminster home. Olague has a preliminary hearing scheduled for Aug. 7.

And in August 2011, a Humboldt County judge sentenced Dino Cardelli, senior pastor of Calvary Chapel Arcata, to 18 years in prison for molesting his two stepdaughters.

Lawyers for Pastor Bob Davis at North Country Chapel and Calvary Chapel Outreach Fellowships did not return messages seeking comment on the Idaho cases, but Virginia McNulty Robinson, Davis' attorney, recently told the *Coeur D'Alene Press* that the allegations were "absurd." Randall Adams, the lawyer representing Calvary Chapel Outreach Fellowships, added that there is no connection between his client or the mothership in Orange County and Iglesias or the four men, saying that neither the church nor its outreach wing had any information about Iglesias' past conduct before the alleged abuse occurred.

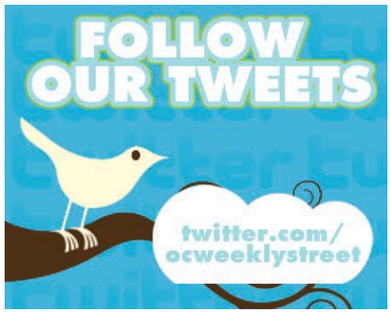
But the lawyers are facing an unassuming buzz saw in Idaho attorney Leander James, who recently helped negotiate a $166 million settlement between the Northwest Jesuits and sex-abuse victims.

"I don't think my clients have an absurd case," James told the *Weekly*. Instead, he argued, what's absurd is that a church would allegedly affiliate itself with a known predator. "Our allegation is that [Calvary Chapel Costa Mesa] is in essence a parent organization that has a duty and responsibility to Calvary Chapel churches and their congregants and their children," he said.

The extent of Calvary Chapel Costa Mesa's legal responsibility may come down to the laws in each state, says Kelly Clark, a Portland, Oregon-based attorney and advocate for child-abuse victims. The issue is whether the law provides accountability for the organization for whom the alleged perpetrator was working, he says, and whether the organization had the ability to control his actions.

Calvary Chapel's clusterfuck is even more complicated because of its loosely threaded network of congregations that fly the mothership's logo, yet say they are not agents of Smith's church, concludes Clark. "The church gets all the benefits of the good priests," he reasons. "Why don't they have to pick up the wreckage when it goes bad?"

JDULANEY@OCWEEKLY.COM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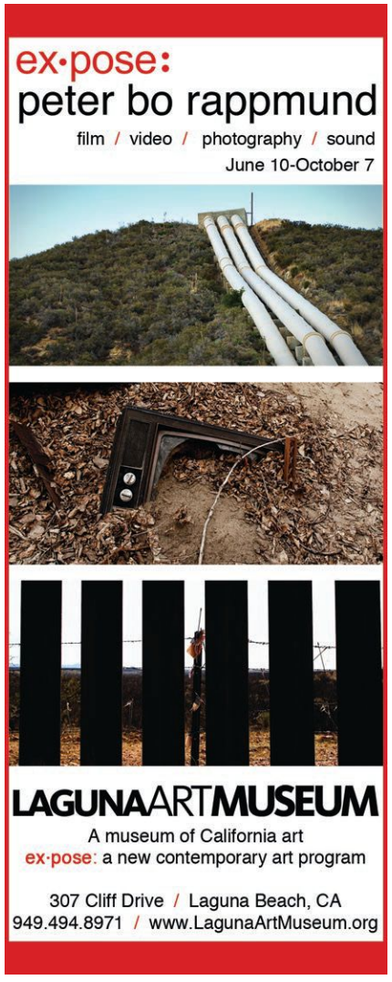
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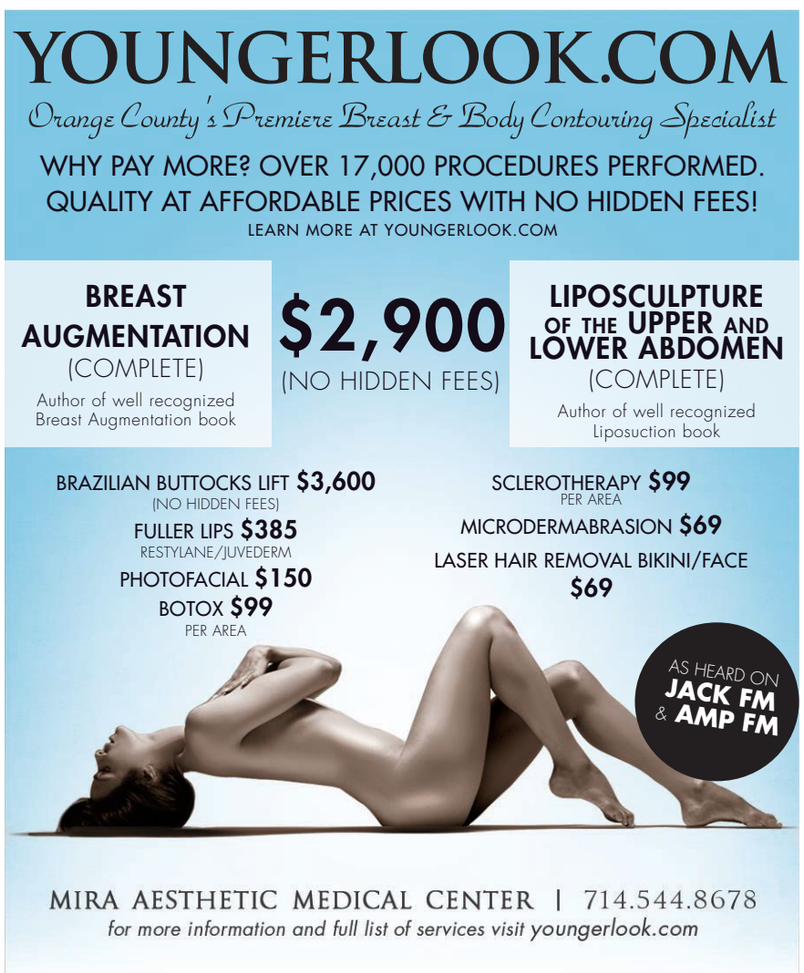
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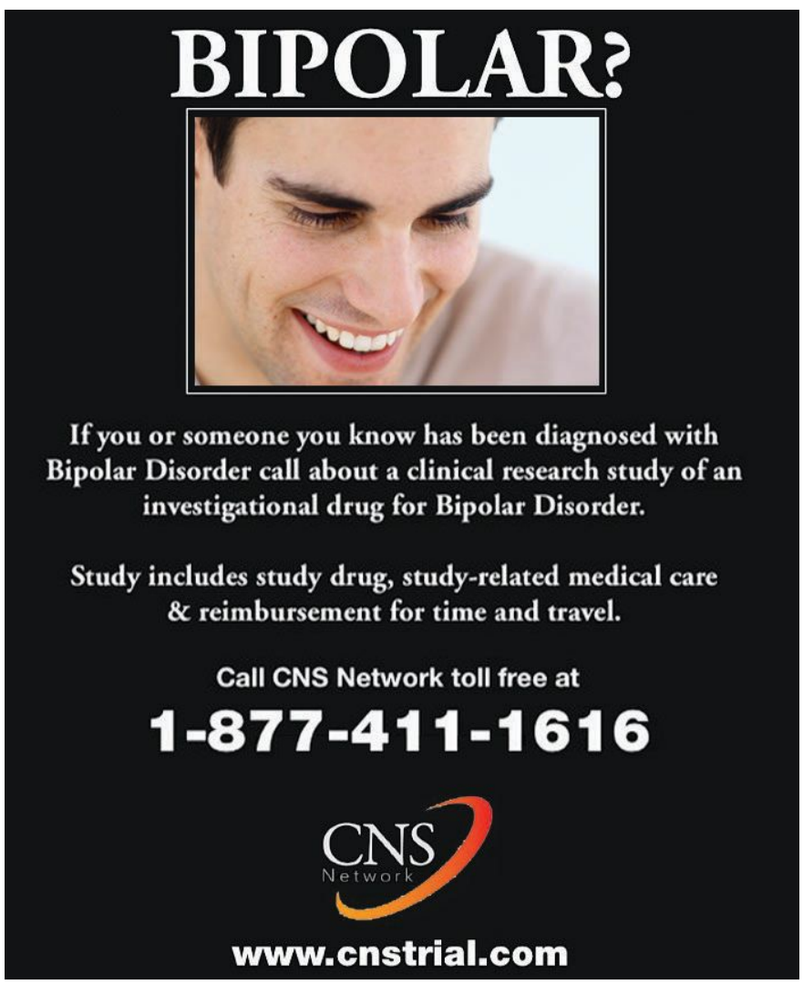
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¡ask a mexican!®

» GUSTAVO ARELLANO

DEAR MEXICAN: Suppose the United States government and the American public were as progressive and conscious of our country's true self-interest as are, for example, many European countries; and suppose this had been true in the decades immediately following World War II, when Northern and Western Europe subsidized the development of Southern European nations, such as Spain, Portugal and Greece. If the U.S. had sponsored and funded infrastructural, educational, social and economic development in Mexico from the 1950s through the 1980s the way the more prosperous countries of Europe helped the less prosperous nations of their region to prepare them for membership in the future European Union, would not Mexico today be a much more prosperous, healthy, sustainable and pleasant place to live than it is, with less immigration into the U.S. and immigration therefore a much less contentious issue? Would this not be even more true of the more than $1 trillion the U.S. has burned through, to no great effect, in Iraq and Afghanistan that might instead—and much more beneficially—have been spent and invested in our neighbor to the south, with whom we share an enormous land border and much of whose population are also part of the U.S. population?

Need a Mexican Marshall Plan

DEAR *GABACHO*: You're ignoring the billions of dollars *El Norte* has sent down Mexico way in the form of governmental aid and immigrant remittances over the past 60 years and neglect to mention that the subsidies the more prosperous European countries gave to their less-fortunate, non-Warsaw Pact neighbors provided only temporary relief—look at all the bailouts being proposed for Spain, Greece, Italy and their ilk nowadays. Not only that, but the relationship between those European countries is also vastly different from the relationship between Mexico and the United States—the latter is more like the neo-colonial model of Great Britain and India, or France and Algeria. All the hallmarks are there: mass migration from the former colony (or defeated nation, in Mexico's case) and the classic hatred of the Other in the receiving country while wholeheartedly accepting the cheap labor and devouring the cuisine while morphing it into all sorts of glorious *pendejadas*—tater-tot tacos!

DEAR MEXICAN: I'm a *gabacha* who teaches in juvenile hall. In my classroom, I often have rival gang members, so I enforce strict rules of behavior so things don't get out of hand. These rules also send a message to the kids that they're capable of positive behavior and lets everyone feel safe. These rules include name-calling and cussing, and it goes for both English and Spanish. I'm not completely fluent in Spanish, but I know enough (from your book!) to recognize the bad words. I also know that sometimes these words are said in jest, but to avoid misunderstandings and keep things safe, I don't allow anyone to jokingly call anyone names in Spanish or English.

I was wondering if you could provide me with a word or phrase I could use with the Spanish speakers that their *abuelitas* would use to tell them to clean up their language. I also know—and I talk to my students about this—that sometimes on the streets, you must talk a certain way to survive, but in my classroom, they must talk in a way that is practical for job and college interviews. Just because they are currently incarcerated does not mean they do not have real futures, and I want to do my best to help prepare them. *Gracias.*

Creencia del Mejor en Mis Estudiantes

DEAR BELIEVER IN THE BEST OF YOUR STUDENTS: "*No digas malas palabras*" ("Don't say any bad words") is good, but better is "*¡Ten vergüenza!*" ("Have shame!"). Better? Combine the both. Best? "*¡Cállate el hocico!*" ("Shut your mouth!" but more accurately "Shut your snout!") It's technically rude to say in Mexican Spanish—and that's why parents and grandparents say it to their young ones, the linguistic version of a *chancla*.

ASK THE MEXICAN
at themexican@askamexican.net, be his fan on Facebook, follow him on Twitter or ask him a video question at youtube.com/askamexicano!

HeyYou!

» ANONYMOUS

BOX BROWN

Life's a One-Way Street

You were the young woman annoyed that the fire department truck and ambulance were blocking the access on Lower Cliff Drive in Laguna Beach. I was walking my dog, and seeing your impatience, I told you they had just gone in and might take awhile. Your response was they had no right to block the street. You backed your car out and drove around to the next entrance and, going the wrong way on Lower Cliff (which is a one-way street), parked in your spot. You said to me, 'I hope you don't think I'm insensitive, but what if there were an emergency and someone had to get by?' Considering there was a fire truck and ambulance on the street, I doubt we could be any better prepared for an emergency. You knew that someone had called 911 and these emergency workers were just trying to do their jobs. You didn't care about anything other than being inconvenienced for a few seconds. Too bad, especially since, as it turned out, someone had just died.

HEY, YOU! SEND ANONYMOUS THANKS, CONFESSIONS OR ACCUSATIONS—CHANGING OR DELETING THE NAMES OF THE GUILTY AND INNOCENT—TO "HEY, YOU!" C/O OC WEEKLY, 2975 RED HILL AVE., STE. 150, COSTA MESA, CA 92626, OR EMAIL US AT LETTERS@OCWEEKLY.COM.

Pranayama-rama

Be a real blowhard in the name of getting your chakras aligned at the Namaste Center for Spiritual Living

OCeeker
»JOSH DULANEY

The OCeeker has done some kinky things during his turn on the sagging stage of life. But he's never taken payment for the service. Nay, ye heathen, your lord and master volunteers his skill set for the daintier sex.

However, he does get paid to document the **Deity**'s doings in our fair county, so when he finds himself surrounded by a group of folks gasping and groaning to get closer to **God**, well, he just clocked in for work. And that's exactly what the OCeeker did when he joined the **Sacred Breathing Circle** at the **Namaste Center for Spiritual Living** in **Seal Beach**.

Pranayama, also known as conscious breathing, is a three-part technique practiced by the ancients in which one takes gulps of air into the belly, pushes it up into the chest and blows the healing wind out hard. The **Sanskrit** word means "extension of the life force," and it's a practice that moves one's energy throughout the body and opens a person to new joys, emotional and physical healings, and perhaps a visiting spirit or two. **Pranayamaniacs** in Seal Beach meet in a cozy little room filled with the scent of sage and about 20 kind folks—of a variety of ages and hues—seeking deliverance from all manner of maladies, from the physical to the spiritual.

The group was led by **John Rozenberg**, an intuitive healer who uses modern and ancient practices to deliver seekers into self-actualization. A gentle soul with a dry wit, Rozenberg kinda looks like **Kenny G**. He welcomed veterans and newcomers alike, encouraging us to hold hands and begin breathing in our circle.

Rozenberg said the breathing alleviates stress. Breathing through the mouth brings awareness to our bodies; breathing through the nose brings awareness to the mind. Then we turned off the lights and got on our backs. Now, by this time, blankets and pillows had been brought into the room for those who needed them, so guess who unfolded a couple of the purple kind and supined himself on the floor, crowded as it was with torsos, limbs, and bare and funky feet?

That's right, ye heathen, the OCeeker was so close to another soul's soles that he actually rubbed little piggies with him at one point. The OCeeker's little piggy had roast beef. His little piggy had none. In the middle of the meditation, the OCeeker's other little piggy went wee-wee-wee, all the way to the restroom. Rozenberg, armed with shaman feathers, explained to us that breathing into our heart centers pushes out old beliefs and connects us with our guides and **Source**. He also shared a word of encouragement for the self-conscious.

"And remember not to take yourself so [seriously]," Rozenberg said. "You are, after all, lying on the floor with 17 other people, huffing and puffing. How serious can that be? So have a laugh. Laugh at yourself a little. Laugh at life a little."

Now, not to get pervy on you people, but if you had walked by our blessed little pen of Pranayama, you may have mistaken the sounds of the spirit for that of an orgy. At the cue to give more sound to our gasps, the room heaved with the howls of men and women alike, all flat on our backs and exhaling ecstasies to the heavens. The dark room sounded like a whorehouse on fire. It was not unlike the night before in the OCeeker's life, when his bulldog and a babe sat at his feet and looked longingly into his eyes. Guess which one made him Pranayama?

As for the OCeeker's meditation, he was lost in the black world of his own thoughts, often pondering loves lost, as well as a bacon cheeseburger. While his arms grew numb and his face stiffened from the breathing, he thought he felt the overspray of a neighbor's breath mint fall upon his glorious visage. Later, felt upon the OCeeker's be-wrinkled forehead was the tender touch of a Rozenberg digit, as he anointed his guests with oil.

Our group groping for higher power eventually abated to a quieter hum. Rozenberg called our spirits back to our bodies, and we opened our eyes to the newness of life. He told us we have the choice to move toward a purpose or away from it.

"Remember that the work continues, if you choose to continue," Rozenberg said. "We get to choose to be asleep or aware, conscious of our choices or choose unconsciously. I want you to remember to breathe and remember to choose wisely. And remember that you can always change your mind about your choices. Nothing is permanent."

The OCeeker gave Rozenberg's meditation four out of five **chakras**. A **New Age** sage indeed, perhaps a question-and-answer session at the feet of the master would make a chakra-holic out of noobs taking their first taste of Pranayama. *From a July 1 Navel Gazing post*.

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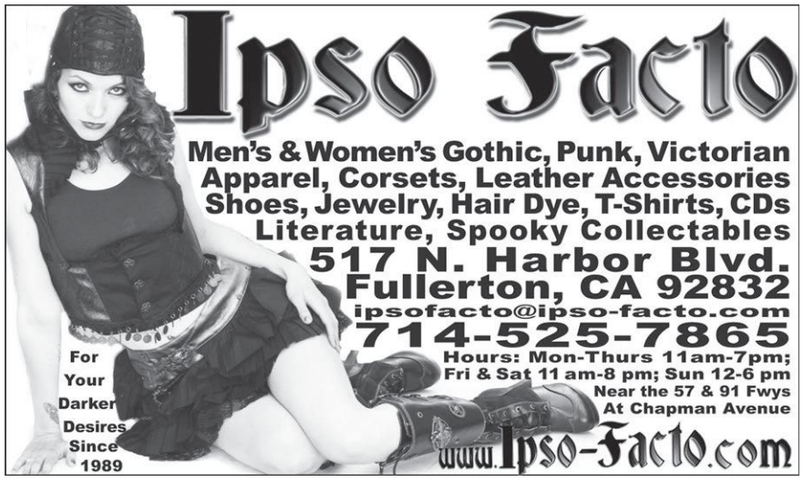

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SHOT AT LA CAVE

The BEST is yet TO COME

FIVE DECADES OF LA CAVE, COSTA MESA'S STEAKHOUSE SHRINE TO YOUNG HIPSTERS AND ELDERLY COOL CATS ALIKE

By Arrissia Owen

In 1965, Tom and Jean Hill decided to dress to the nines and go out on the town. They were still newlyweds, looking for a place to celebrate their third anniversary, when the two stumbled upon a newish place called La Cave in a section of the nice life where Costa Mesa blends into Newport Beach. It was a great place for a young couple—not stuffy like the Arches, not informal like Mrs. Knott's Chicken Dinner Restaurant up Highway 39 in Buena Park. Just good, formal eating, with a surf-and-turf dinner that left the two stuffed as though they were teens at a drive-in.

Nearly 50 years later, there they were at La Cave on a recent weeknight, resting in the comfort of the recessed, dark-red leather booths, basking in the auburn candlelight that illuminated the low-ceilinged dining room. They were more mature now, a lifetime of children and careers behind them, enjoying the late summer of their lives—he dressed down in a Hawaiian shirt, she in a pink blouse, both in slacks. Tonight, Tom surprised Jean with a dinner similar to the surf-and-turf they had so long ago. Plated in front of them on the white-linen tablecloth was La Cave's juicy, dry-aged Angus steak alongside Australian lobster tail. Jean's plate featured one of the few additions to the menu since the 1960s: Alaskan halibut. Each plate was adorned with La Cave's signature twice-baked, cheese-stuffed potato, veggies and lusty garlic cheese bread. And to wash it down? A bottle of red vino.

The food, Jean says, is even better than she remembered.

"But at our age," Tom quips, "who can remember?"

Yet, somehow, plenty of people do, and they keep coming back for more. Even if you're not from Costa Mesa or Newport Beach, where worship of the restaurant is on the same level as what In-N-Out represents to Orange County, the lure of La Cave has proven irresistible over the course of five decades. From its strip mall location to the big, clunky, white sign on the corner of 17th Street and Irvine Avenue that screams mundane, the merits of the retro steak-and-seafood joint where John Wayne and Mamie Van Doren were once regulars are hardly conspicuous. But for the regulars such as the Hills, La Cave is a place of ritual. Finding a spot in an unglamorous parking lot shared by the restaurant, an abandoned Blockbuster storefront and 7-Eleven. » CONTINUED ON PAGE 15

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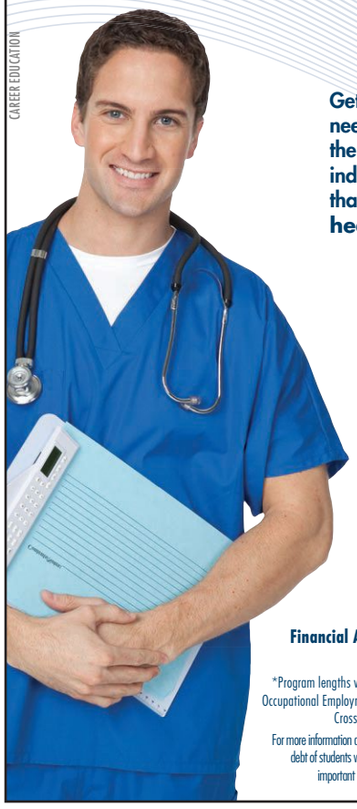

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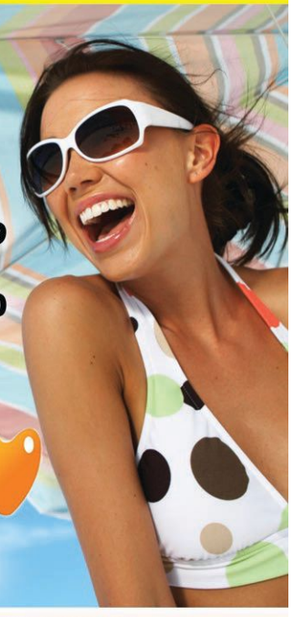

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The BEST is yet TO COME

» FROM PAGE 13

Laughing at the inevitable look of bewilderment on the faces of newbies, who wonder how such a known, supposedly classy restaurant ended up at such a nondescript location, across the street from one of those gussied-up strip malls typical of coastal OC, two perpendicular rows anchored by a circular-shaped business. Trekking through La Cave's entrance, more Scorsese tracking-shot fantasy than Orange County reality: a bright, white corridor with canned lights that ushers you into a pint-sized elevator that descends to a basement.

There's no fanfare, barely any indication that entering the restaurant necessitates a trip down the lift. But the name, pronounced "la kah-ve," which means "the cellar" in French, implies it. The elevator delivers patrons to the bustling dining area, a small, dark room in which everything seems to be a hue of burgundy-brown illuminating old-school allure. To your immediate right is the chef, who stands in a brick cove preparing lobster, Alaskan king crab legs, shrimp, swordfish and all the tender, beefy cuts you'd expect at a high-end eatery. Your server greets you with a verbal rundown of the night's appetizers: garlic mushrooms, shrimp cocktail and bite-sized bits of filet mignon. The menu is a chilled case, presented by flashlight, with every cut of steak and seafood on ice to tempt your senses. The garlic and butter ooze from the grill, filling the room with hedonistic wafts. At the room-length bar, regulars chat with their favorite bartenders and enjoy heavy pours of 50-year-plus single-malt Scotch, gin gimlets and Manhattans up or on the rocks.

It's every cliché of lounge-lizard legend come to life—Don Draper, *Swingers*, the Rat Pack, a fabulous place for a three-martini business dinner. La Cave has heard it all. But this isn't a time capsule or even a time machine. There's a new generation of Orange County glamour mixing with the regulars, ensuring La Cave never passes into trendiness but remains a local treasure. These days, you're more likely to spy VIPs such as Hurley artist Jason Maloney, *Dogtown and Z-Boys* legend C.R. Stecyk and street artist Ron English dining together and doodling on napkins. Indie rockers and DJs alternate nights with crooners to offer one of the best restaurant music scenes in the region. College students out on a date, women and men looking to hang with friends, older couples sitting in the exact booth they occupied when they were the age of the whippersnappers across the room, scenesters—the tribes that love La Cave seem to grow every year, even as its aesthetic remains stubbornly, wonderfully the same.

LA CAVE BARTENDER JOSH WENZEL, ALL SET TO SERVE 'EM UP

"IT'S GOT A REALLY OLD-SCHOOL FEEL TO IT," SAYS ASHLEY ECKENWEILER. "I HOPE THEY NEVER CHANGE THE DECOR. EVER."

Countywide, the restaurant has a love-it-or-hate-it rep. Look to any user-fueled review site—Yelp, Trip Advisor, Urban Spoon, etc.—and the opinions run from five-star raves (one user said she would succumb to the amorous atmosphere for any marriage proposal) to the one-star duds ("Don't show up expecting something other than run-of-the-mill mediocrity"). But La Cave and its regulars don't care. The restaurant celebrated its 50th anniversary in February, so it must be doing something right, right?

William and Carol Boyer opened the doors of La Cave on Valentine's Day in 1962, the same year Johnny Carson took over *The Tonight Show*, Marilyn Monroe died and President John F. Kennedy declared that America would put a man on the moon by the end of the decade. *Dr. No* premiered in theaters; the Beatles released their first single, "Love Me Do," in the U.K.

The roots of La Cave started with yams and sugar beets. Carol's parents, Cecil and Gladys McVay, were rural Costa Mesa farmers looking to create a different sort of business opportunity for their grown children, Jim, Ida and Carol. The McVays, whose family name goes back at least 100 years in Costa Mesa, had leased hundreds of acres from the Irvine Co. They got out of the agriculture business, and in 1957, the family home was turned into the original location of another Costa Mesa institution, Hi-Time Wine Cellars.

A portion of the cellar below Hi-Time had been handed to Bill and Carol, who transformed it into an intimate restaurant that seated 40. In those days, fine dining was still at a premium in suburban Orange County—there was Newport Beach, sure, but those places catered to old money, not young suburbanites such as Jan Rovan, now a Costa Mesa Historical Society volunteer who ate at La Cave the night of her wedding in 1967.

"That was always a desirable place for anyone to go to dinner," Rovan says, recalling the A-line gown she wore, dressed to impress. She couldn't help but feel regal as the waiter presented the night's menu on wheels. "It was almost as though you were in one of the big cities, like a little hideaway under one of those tall New York buildings."

When Bill died in 1986, Carol went back to school to study restaurant management to take over the reins at La Cave. Nanette Sutherland, a longtime La Cave regular, bonded with Carol after both of their husbands passed. The widowers became best friends. "She was fabulous," Sutherland says.

Carol continued to run the restaurant the same way Bill did, Sutherland said, like a family. That familial attitude extended to the customers, including Sutherland, who was often included in employees' birthday celebrations.

"It was the one place I felt comfortable going to by myself after my husband passed away," she says. She likes the cozy atmosphere, which continues to bring her back week after week, even without her friend Carol at the helm. "For me, personally, it's the people," says Sutherland, who, now in her 80s, is still on a first-name basis with the entire staff at La Cave.

For others, it's more visceral. "It's the ambiance and the food," says Larry Edwards, a frequent customer for the past two decades. "We love it just the way it is." He takes over the big corner booth

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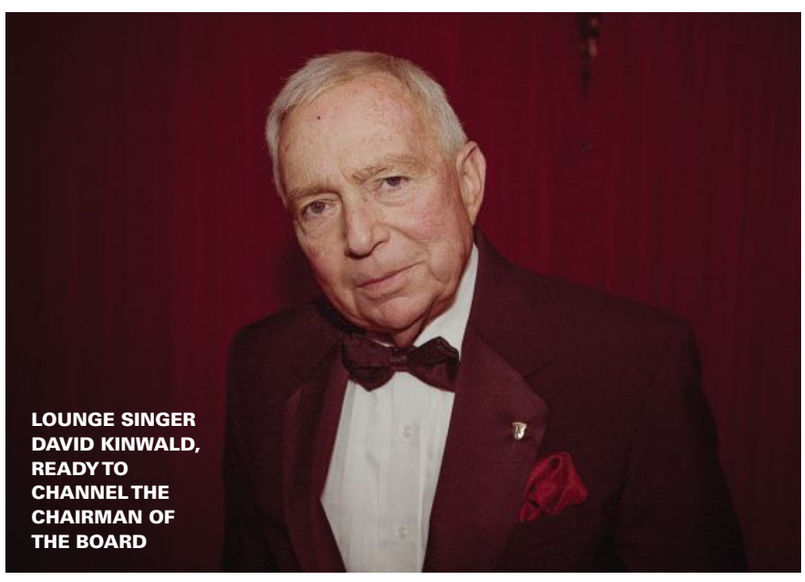

LOUNGE SINGER DAVID KINWALD, READY TO CHANNEL THE CHAIRMAN OF THE BOARD

The BEST is yet TO COME

» FROM PAGE 15

with his close-knit group of friends to celebrate most special occasions.

Mike Palitz, who had owned four boutique hotels in Newport Beach starting in the early 1980s, bought the restaurant from Carol at the end of 1999, dreaming of taking his hospitality background and moving into the restaurant business. He chose La Cave because it attracted the kind of folks he would want to hang out with.

"I found the Costa Mesa crowd is much more real, much more earthy, humble and more Americana [than that of Newport Beach]," Palitz says. "Going one city over, I found a place that resembles my way of thinking. They are very friendly, very unpretentious; they love a good steak and a good martini. They love to dance, and they love good jazz, and I guess that reflects better who I am."

Soon after retiring, Carol passed away in 2002. By then, La Cave was not only an institution, but also a survivor. The fine-dining, family-run experience that La Cave offered had largely disappeared from the Orange County landscape, replaced by national chains such as Ruth's Chris and Houston's, steakhouses that desperately tried to replicate the feel of La Cave-like treasures but at twice the price and twice the attitude—and caring only about customers by trying to get them in and out as fast as possible.

The new owner decided from the start to retain the restaurant's retro feel, but he wanted to figure out how to bridge the gap between the longtime regulars and the new twenty- and thirtysomethings who by then were learning to love the place their elders had frequented all those years. Play too much to young blood, and the regulars would leave, making La Cave a trend that would inevitably peter out. But dismiss the hipsters, and Palitz ran the risk of pinning a business model on clients who were getting up there in years.

"People like to come someplace that is not all blinged-out," Palitz says. To retain the interior authenticity, he rehired the company that sprayed the original pockmarked surface material that creates the cave-like feel of the walls to continue the façade through additional parts of the restaurant and out to the alley. The company also created the faux exterior of the Haunted Mansion at Disneyland.

"I love how quaint it is," says local promoter Ashley Eckenweiler, owner of the ACE Agency, which counts the OC Music Awards among its clients. She first visited La Cave with her grandfather, who would take the family to dine for special dinners. "It's got a really old-school feel to it. . . . I hope they never change the décor. Ever."

Nevertheless, change is inevitable, and it has slowly crept in—but never at the expense of La Cave's vibe. During the 1960s, women weren't employed as servers, only men. And customers were required to suit up in formalwear. "If you were not dressed appropriately, the maître d' sent you away," Palitz says. Valet parking was introduced, but the customers complained the first day, so the owner did away with the suits taking the keys. "That did not go over well," Palitz says with a humble laugh. "Our crowd like to park their own cars."

The biggest and most popular change, though, came soon after Palitz bought La Cave. He transformed the former Hi-Time Wine Cellar that is connected to the dining room into a lounge, incorporating live music to breathe new life into the place. Rock bands became part of the mix, notably James Iansiti's Owl TV, but Palitz really found his niche with jazz, and the main act became the Todd Oliver Quartet. "It was very New York, very hipster," he says. "The hipsters were just starting to come in."

Since then, acts ranging from local musicians the Ginger Baker Jr. Trio and Greg Topper to the Steelwells, Venus Infers and the Barstow Boyz have graced the stage. Even Gary Busey stopped in one night to belt out some Buddy Holly tunes and talk philosophy with the bartenders. The less-rowdy Justin Bieber popped in last year with Selena Gomez on his arm and joined singer/songwriter Ernie Halter on the mic; YouTube footage of the surprise visit quickly went viral.

The lounge's popularity grew, with rock bands, DJs and karaoke backed by a live band added to the mix for a weekly six nights of entertainment. Bartender David Scott started pouring drinks at La Cave in 1998, not long before the live music began. "I was taken aback," he says about his first glimpse at the décor. "I couldn't believe there were places such as this in Orange County. We've been around for 50 years, and we're still a popular secret. The steaks and seafood are absolutely delicious; the cocktails are done the right way. The entertainment is fresh, mostly local and a large variety. But it's mostly about the vibe. The feeling of coming down the elevator or walking down the stairs to enter La Cave—it's welcoming, it's authentic, and it's just cool."

Scott began serving as La Cave's manager during the time when the nightlife following began to explode, when the restaurant became better known for its music scene than its food. Rock music was added on the last Saturday of the month and eventually every Tuesday, booked from 2002 to 2006 by Sean Sloan and Tim and Joe Schwab. The trio put the lounge on the hipster map, adding indie-rock cred to the mix thanks to popular nights called Swag Lamp and Revolver Project.

While the atmosphere was inviting, Sloan says, it was Palitz's and Scott's willingness to take chances on less-seasoned, local bands that appealed to him as a promoter. "La Cave was willing to give unknown—to them—promoters and bands a chance, provided you brought your own sound system, DJs, bands and did all the promotions," he says.

That sort of freedom gave way to some pretty memorable moments, Sloan recalls. The Bad Dudes and local band Mad Man

FLASH QUIZ: ARE THESE LA CAVE REGULARS OR DONNIE BRASCO FANS?

Moon nearly turned La Cave into their own personal house party during their tenure, riling people into a frenzy as they climbed on tables to shake some legs. LA duo the Pity Party got down and dirty with vocalist Julie Edwards, who also plays drums and keys, belting out what Sloan calls "super, math-creep rock," flooring everyone. And the not-quite-German synth-pop duo the Gentlemen of Leisure—Costa Mesa locals Geoff Harrington and Curtis Mathewson's ridiculously androgynous take on the '80s—played a rare live show to a standing-room-only crowd. "That was the biggest-sounding, epic, arena-rock show stuffed into a tiny club," Sloan says.

Starting in August 2008, Ian Alexander (a.k.a. DJ Kedd Cook) took over Wednesday nights. A regular during the Todd Oliver Quartet days, Sloan jumped at the chance to take over the slot when the jazz kings ended their run. He booked international touring DJs such as Bag Raiders from Australia, Tiger and Woods from the U.K. and Italy, and Chicago's Lee Foss. "I traveled to New York two to three times per year from 2005 to 2009 and was always a fan of all the underground—literally underground—bars with a cool basement feel to them," Thomas says. "I was given a four-week trial run, and here we are four years later."

The karaoke night Cover Me Badd is returning this week. But despite the current reign of young blood at La Cave, it's still the old guard that remains the soul of the place, one that Palitz has never forsaken, much to the group's delight in an era in which the middle-aged and elderly keep finding the restaurants that appeal to them nearly gone. OC lounge legend Phil Shane is now one of La Cave's regular acts, performing the last Friday of each month. And on Monday nights, old and young alike slink into booths to hear David Kinwald's Frank Sinatra tribute.

Starting each show with "Fly Me to the Moon," the 70-ish UCLA theater-school and South Coast Repertory alum snaps his fingers to the beat. Crooning with a red rose in his lapel, Kinwald works the room backed only by red-velvet drapes and his VocoPro karaoke machine. Each table is full, and there is no discernible congruity. As with Sinatra, the restaurant appeals to the masses. One table is filled with white-haired lovers in an embrace, mouthing the words to the saloon song "One for My Baby (And One for the Road)." One table over is a bohemian-looking young twosome too caught up in each other to notice anyone else in the room as they whisper back and forth. A silver fox and his knockout daughter banter with Kinwald, adding to the mirth.

Kinwald breaks into songs such as "You Make Me Feel So Young" and "September of My Years" before ending with "New York, New York." With a smile and a wink, Kinwald closes out the show with a wry farewell: "Thanks for coming, baby."

The cavernous lounge is perfect for Kinwald's schtick. "It's romantic," he explains after the show. "It's the perfect kind of room for what I do."

Point proven. "I want him to sing to me every night," says Carol Theiss, a pretty fortysomething Aliso Viejo resident visiting La Cave for the first time. Sipping a glass of Syrah, she takes in the scene. "It's easy to forget where you are while you're here. It's like the restaurant is frozen in time."

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THURSDAY
TOO BIG FOR THE BEDROOM

HAGOP NAJARIAN

fri/07/06

[CONCERT]

Heavy Steps
WALKING SPANISH

Summer is in full swing, which means Long Beach is about to erupt with concerts and music festivals. Fingerprints hosts a live in-store with Sacramento-based Walking Spanish, an indie outfit fronted by media-praised young singer/songwriter Alex Nelson. Named for the Tom Waits track, Walking Spanish have a poetic jam-band, classic-rock vibe with some orchestral pops—it's a lush and layered sound thanks to band members with backgrounds from every genre. Check them out as they kickstart a very regimented California tour and maybe pick up a copy of their latest album, *Wishbones*.

Walking Spanish at Fingerprints, 420 E. Fourth St., Long Beach, (562) 433-4996; www.fingerprintsmusic.com. 7 p.m. Free with RSVP. —ERIN DEWITT

[ART]

Art and Justice
'Art With an Agenda'

It's a sad truth about the human condition that sometimes it takes really bad things to happen before positive change can occur. Kelly Thomas—unarmed, schizophrenic and homeless—was beaten to death by Fullerton police near the famed Slidebar. Were it not for the outpouring of public anger, his story might have been lost in the bureaucratic shuffle. But the anger came, and the gears of government are slowly shifting—for now. Celebrate the civic spirit at "Art With an Agenda," presented by the PÄS Gallery, featuring original works from more than 30 local artists inspired by Thomas' life and unnecessary death. Come bear witness to the work of those who continue to keep his memory alive.

"Art With an Agenda" at PÄS Gallery, 223 W. Santa Fe Ave., Fullerton, (714) 871-2727; www.2pas.org. 6 p.m. Free. —BRANDON FERGUSON

sat/07/07

[FESTIVAL]

Anti-Party Party
Sounds of Truth Festival

Can you imagine Occupiers and Tea Partiers protesting what both sides view as a corrupt establishment? Yes, you probably can, but can you imagine them demonstrating together in unity and understanding? We didn't think so, either. But that's what Rebellious Truths has in mind for its Sounds of Truth Festival. The self-described "anti-partisan nonprofit" wants to set political differences and stereotypes aside at its first-annual festival. Its vision can be boiled down to one line coined by the late Rodney King: "Can we all get along?" Perhaps, but if dialoguing with hawkish Romney voters or socialist "Obamacare" supporters isn't your cup of tea, then have other civil conversations over food, music and dancing instead. Democrats, Republicans, Occupiers, Tea Partiers, Libertarians and Independents are all welcome!

Sounds of Truth Festival at Mason Regional Park, 18712 University Dr., Irvine; www.rebelliousruths.org. 10 a.m. Free; RSVP at rsvpsoundsoftruth@rebelfortruth.org. —YASMIN NOUH

[THEATER]

Mind's Eye
ART

Modern art is tricky. Interpretations of any piece can range from judging it as "the shit" to "shitty." In Yasmina Reza's 1998 Tony Award-winning Best Play *Art*, three longtime friends contemplate an outrageously expensive modern painting with three wildly different results. Spoiler alert: Turns out the "painting" is actually a blank canvas, and the differing interpretations are really insights into each man's psyche. One time, we went to a museum and saw a modern sculpture that looked stunningly akin to a giant cow patty with an artificial flower sticking out of it. Commentary on our soul? You be the judge.

Art at the Hunger Artists Theater, 699-A S. State College Blvd., Fullerton, (714) 680-6803; www.hungerartists.net. 8 p.m. Through July 29. $15-$18. —AMANDA PARSONS

sun/07/08

[THEATER]

Monster Mash-Up

Frankenstein

If you've gotten into *Sherlock* on PBS, or seen him in one of the best films of all time, *Amazing Grace*, you know the pale, young, British actor with the unlikely name. Benedict Cumberbatch (smile when you say that) arrives in a theater near you, by which we mean only one theater in all of Orange County, performing twice, as both (!) the monster (2 p.m.) and the mad scientist (6 p.m.) in Danny Boyle's *Frankenstein*. On one day, Arts Orange County and the Barclay screen back-to-back these recorded live productions of the smash-hit National Theater performance from London, in which Jonny Lee Miller alternates roles with Cumberbatch (just fun to say) as Victor F. and his difficult, sympathetic, doomed Creature.

National Theater Live: *Frankenstein* at the Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 2 & 6 p.m. $15-$20. —ANDREW TONKOVICH

[CONCERT]

The Dark Side

PIONEERS OF GOTH

Just after the country celebrates the advances made by its own forefathers, Goths come to the Yost to pay homage to the trailblazers of their genre at the Pioneers of Goth show. Headlining the event is David J of Bauhaus and Love and Rockets (and writer of the iconic song "Bela Lugosi's Dead"); joining him are Valentino Frankenstein, Sacred Spiders and Third Night, plus very-special guests Gene Loves Jezebel. Undoubtedly, a solid chunk of J's set list will feature selections from last year's *Not Long for This World*, his first solo album in eight years—and the cause for much Gothic frenzy.

Pioneers of Goth with David J, Valentino Franenstein, Gene Loves Jezebel, Sacred Spiders and Third Night at the Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; www.yosttheater.com. 7:30 p.m. $15-$20. All ages. —ERIN DEWITT

mon/07/09

[FILM]

Gotta Dance

Billy Elliot

It remains one of the few films that seamlessly teeters between heartwarming and heartwrenching, leaving you wondering whether you should laugh or reach for the tissues. *Billy Elliot* follows the young man of the title as he struggles to find himself amidst his family's set way of life in northern England. Elliot trades in his boxing gloves for a pair of ballet slippers, despite his father's and brother's disapproval, hurtling him onto a path filled with obstacles and rejection. As he gains confidence as a dancer, Billy conquers his fears and reveals his potential to be a star. The film is shown outdoors as part of the Segerstrom Center's Movie Mondays; guests are encouraged to bring beach chairs and snacks. In partnership with the Newport Beach Film Festival, a series of short, animated films starts the night off.

Movie Mondays: *Billy Elliot* at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787; www.scfta.org. Set-up, 5:30 p.m.; screening, dusk. Free. —JESSICA FORD

tue/07/10

[CONCERT]

From Denmark With Love

Volbeat

It's Tuesday evening, and you just got off work—who's in the mood for some Danish metal? Currently traveling the States on their Beyond Hell/Above Heaven tour (promoting the album of the same name), the four-piece roll into Anaheim this week with supporting bands Hellyeah, Iced Earth and Killinger in tow. Volbeat's latest record debuted at the top spot on charts in Denmark and Sweden, proving Scandinavia loves heavy rock. But the band aren't all cannibal drums and thrashing doom guitars (which they do well). Quite a few songs verge on pop punk, and singer Michael Poulsen's Elvis fandom comes through on more than one occasion. Those crazy Danes—even their metal is kinda happy.

Volbeat with Hellyeah, Iced Earth and Killinger at the City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim.com. 8 p.m. $32.50-$39.50. —ERIN DEWITT

OC WEEKLY
ZONE PAGES

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wed/07/11

[FILM]

Stardate

Star Trek: The Motion Picture

In 1970, everyone in Hollywood thought sci-fi films were dead—except Gene Roddenberry, the prolific creator of the newly canceled *Star Trek* series; by 1975, he'd finally gotten the green light to bring *Trek* to the big screen, but script troubles plagued the proposed *Planet of the Titans*. Three years later, the retooled story was brought to life by director Robert Wise, and while critics had mixed emotions about seeing Kirk, Spock, Uhura, et al. again—audiences went orgasmic. Though sluggish at times (or contemplative, depending on your ADHD), this cinematic debut is smart, stylish, introduces cool template characters later revisited in TV incarnations, and, most important, contains the most popular sci-fi plot device of using man's past actions to explain his future peril (done most cleverly here using the 1970s' Voyager probe program). All we can say is *Prometheus* shmometheus!

Star Trek: The Motion Picture at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. $7. —STACY DAVIES

[CLUB EVENT]

Strobelite Honey

Wax Wednesdays

Yeah, we can get down with this: Wax Wednesdays, the latest addition to Detroit Bar's weekly lineup, is DJ Cali and DJ Iszm spinning the best in old-skool hip-hop all night long—there are rare tracks and B-sides, retro grooves and classic jams. And with special-guest DJs, no cover and $2.50 beer specials, Wax Wednesdays is, dare we say, all that and a bag of chips. Here's what's on our dream playlist: Mobb Deep's "Flavor for the Non Believes," The Pharcyde's "Passin' Me By" and "I Left My Wallet in El Segundo" by ATCQ. So break out the Kangol bucket hat and giant gold chain, and get ready to get on down. So much fun.

Wax Wednesdays at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. 9 p.m. Free. 21+. —ERIN DEWITT

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thu/07/12

[CONCERT]

Run Wild

Sea Wolf

Sea Wolf are one of those bands who just got too big for the bedroom—or the living room in the case of Alex Brown Church, who started writing these songs while a member of LA's Irving but ended up going solo—or lone wolf?—with an EP on Dangerbird in 2007. Since then, Sea Wolf has become a full band all their own, putting power and depth into Church's songs about his life and loves. True, they were on the *Twilight* soundtrack—and he'd obviously prefer to be a werewolf, Church told *Vanity Fair*—but this is music for a much more classic kind of angsty teenager. A new album is coming in just a few weeks, but for now, there is plenty of beauty in the back catalog.

Sea Wolf with Geographer at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $13. All ages. —CHRIS ZIEGLER

[COMEDY]

Center Stage

NICK CANNON

We've had the pleasure of watching performers such as Adam Sandler, Jimmy Fallon and Chris Rock rise from comedians to superstars. We saw them as young professionals, fooling around with guitars and trying new impersonations, and now they're so famous they're ingrained into our cultural lexicon. And one day, we just might say this same thing about another young, diverse talent, Nick Cannon. Yes, he's a movie star and rapper, the host of *America's Got Talent*, and Mr. Mariah Carey. But he's also one heck of a comedian. This week, Cannon brings his talent to the Brea Improv and leaves you guffawing in your seats so hard you might feel as though you're a kid again, watching him on Nickelodeon. So come on out and catch Cannon before he starts selling out arenas.

Nick Cannon at the Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; www.improv.com. 8 p.m. Through July 14. $20. 18+. —JOE LAPIN

Woo-hoo for Wahoo's!

OC's homegrown fish-taco empire opens its latest, largest location in Huntington Beach

BY EDWIN GOEI

There's a certain cynicism that a restaurant invites when it grows up and starts franchising. It's almost as if having street cred and being a successful chain are mutually exclusive—you can't be both. Not even our own OC-bred surfer den, Wahoo's Fish Taco, is immune to it. But the 24-year-old empire—now stretching from the sandy beaches of Honolulu to the skyscrapers of Manhattan—isn't perfect. For this review, I sampled the food from as many different Wahoo's locations as I could in a week, and the variability I experienced made a sentence on the franchising section of its website prophetic: "A franchise system is only as strong as its franchisees."

One night at its Warner Avenue store in Huntington Beach, I had the most perfect plate of enchiladas. The rice was ethereally fluffy; the Cajun white beans were served so rocket-hot they burned my tongue; the waitstaff was friendly and chatty in a genuinely caring way. This Wahoo's also boasts the chain's first tequila bar, at which a short-but-sweet list of sangrias, mojitos and margaritas includes a margarita that includes jalapeños and Tapatío. A new carnitas slider using a legitimate telera roll was featured on a bar-only menu. And though this Wahoo's is the newest and most spacious, it already looks as though it has been part of the landscape for ages. The only hint it's barely weeks old is the walls are only sparsely covered with stickers, which is to a Wahoo's what tree rings are to a Sequoia.

My experience couldn't have been more different at the comparably claustrophobic Main Street Wahoo's in downtown Huntington Beach. Here, I found the soupy beans tepid and the rice so undercooked it was inedible. When another customer complained, she got slack-jawed stares from the cashiers, who were clearly dumbfounded as they faced a situation deviating from punching in orders and taking money.

These are the enviable growing pains of every restaurant popular enough to franchise. Though it's fodder for those who sneer that Wahoo's has become corporate, it doesn't take away from the accomplishments of brothers Wing Lam, Eduardo Lee and Mingo Lee, who pioneered taking vaguely Mexican, Brazilian and Asian flavors to make something very Californian, uniquely OC. It could be said they paved the way for much-lauded Asian *taquero* Roy Choi of Kogi's; he was still an up-to-no-good teenager when the first Wahoo's opened on Placentia Avenue in Costa Mesa in 1988.

But I have to admit that even though I've been a loyal customer since before Wahoo's blew up, I still can't say I'm a fan of its signature fish tacos. And I'll tell you why: I'm of the deep-fried fish-taco camp. Battered, crunchy, greasy and decadent—that's how I want my fish tacos, not grilled or made into anything remotely healthy. That Wahoo's serves excellent Maui onion rings but has yet to fry a single piece of fish has always been a mystery to me. Each location is obviously in possession of some batter and a Fryolator.

CHAIN OF THE RISING FORTUNES

LP HASTINGS

Until the day comes when Wahoo's sees the light and offers a fried fish taco, my meal of choice will be everything else. On the enchiladas, I alternate between fillings of the carne asada, which are cut into nearly uniform, stamp-sized pieces, or the carnitas, shredded pork slow-cooked to such a moist sogginess no one blinks an eye when it's called kalua pig for a rice bowl. On occasion, I'm known to order the mushroom enchiladas, asking that the dish be smothered in the cilantro green sauce, a muted emulsion that has more in common with an Italian creamy pesto than anything involving chile verde.

And then there's the substance without which no Wahoo's meal is complete: the wonderful chili paste called "Mr. Lee's." It's named for the family patriarch and the only artifact that Wahoo's shares with Shanghai Pine Garden, the brothers' parents' Chinese restaurant on Balboa Island. This is real, unadulterated sambal. As with Midas, it turns everything it touches into gold. The tofu-centric Wafu bowl, in particular, becomes a willing, blank canvas for liberal slathers of the complex flavor and depth of this paste. When Mr. Lee's is on the job, the Tapatío bottle will be left untouched.

Best of all, it's free. Just ask for Mr. Lee's, and a server will nod as if you just gave a secret handshake. The original Wahoo's used to supply it in a self-serve trough next to the soda fountains. These days, when you request it, you receive three plastic thimbles at a time. I emptied two into one of the fish tacos recently at the new branch and instantly transformed it into greatness. Imagine the possibilities if the fish were fried!

WAHOO'S FISH TACO
7891 Warner Ave., Huntington Beach, (714) 847-0555; www.wahoos.com. Open daily, 10:30 a.m.-9:30 p.m. Dinner for two, $10-$20, food only. Full bar.

HOLE IN THE WALL
» GUSTAVO ARELLANO

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POTZOL DEN CANO
1003 S. Bristol St., Santa Ana, (714) 664-0558; www.potzoldencano.com.

Ever heard of Querétaro? It has next-to-no name recognition in Orange County, unlike so many of the other Mexican states: no mass migration to these parts à la Zacatecas and Michoacán, no transcendent reputation à la Guanajuato and Oaxaca, not a tourist hub such as Baja or Mexico City. Ask me to name a distinguishing feature about the state, and I'd point to its soccer team, perennial also-rans in Mexico's first-division league.

But it's from Querétaro that one of the best Mexican restaurants to hit *la naranja* in some time hails: Potzol den Cano, a strangely named chain that recently opened its first American location in a Santa Ana strip mall. This isn't some dive where Spanish is the only language and *sonidero* blasts from the speakers; there's money invested in this prototype. There's a nice outdoor eating area, and the chairs are individually crafted from iron in the Spanish colonial style. The waitstaff is usually bilingual; the setting, clean. And the menu is an audacious trip through the cuisine of Querétaro, a land at the crossroads of many regional cultures but culinary masters of seemingly all of them.

Potzol den Cano takes its name from pozole, the impossibly rich soup of pork and hominy that nourishes even better than menudo. Instead of just serving red broth, Potzol offers a milky white broth as well, while allowing you to customize the cuts in your soup—some pork head, maybe, or shoulder or leg. It's up to you to decorate it with radishes, salsa, tostadas and lettuce, making a bowl of already-dense bliss even heavier. But sticking to the pozole here, as rich as it may be, neglects an encyclopedic menu chock-a-block with regional specialities. You'll find burritas—not burritos, but rather a type of quesadilla made of ham, yellow cheese and tomato that you drown in a vinegary jalapeño salsa. Breakfasts riff on a simple eggs/beans/cheese/rice quartet, just as Lalo Guerrero did with his pachuco boogie, never deviating from brilliance while switching around the salsas, the cheese and the style of beans (here are the best pinto beans in Orange County, silky and served with so much broth it nearly qualifies as a soup). Tortas and tostadas offer their own *Thomas Guide* of options. And while enfrijoladas (tortillas smeared with bean paste) are generally associated with Oaxaca, no Oaxacan restaurant makes them as gloriously as they are here: stuffed with chicken and queso panela, then topped with so much chorizo that the results look like someone ground up an entire pig in front of you.

Are there a lot of Querétaran in Orange County? Beats me. But one visit to Potzol will make you a fan of the state forever—*so* much better than that wretched Jalisco, *¿qué no?*

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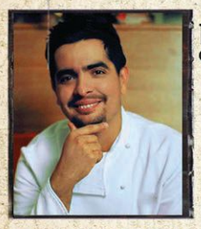
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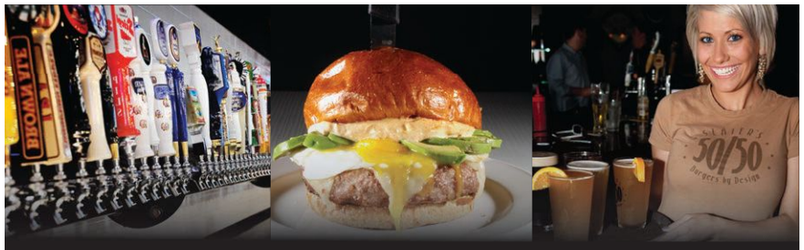
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Frederic Castan of Motif Restaurant

LP HASTINGS
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ON THE LINE
» ANNE MARIE PANORINGAN

We've met many multicultural chefs while doing On the Line, but Frederic Castan might be my first Frenchman. Distinguished and worldly, he represents the eclectic European cuisine served at Motif. A fan of West Coast wines and excellent cheese, our interview strings together anecdotes from experiences leading up to his residence at Monarch Beach's St. Regis.

Your earliest food memory:
Going to the bullfights in Nimes or Arles [France] with my family and purchasing the bull's meat at the local butcher. As soon as the fight was over, locals would line up to purchase this precious meat, and we would make wild bull stew. The shop was only open an hour, but it would always sell out. We would get cuts of meat from either the shoulder or top of the leg.
Favorite meal growing up:
Wild bull stew from my grandmother. I can still remember the taste. Cornichons, red wine, ripe tomatoes from our garden, lots of capers, onions, garlic, etc. Everything would marinate for at least 36 hours, then be cooked slowly for at least four hours. She made a good 10 pounds for our family, which would last a couple of days.
Your best recent food find:
Red vine spinach from New Zealand—sweet and crunchy, it is delicious.
Most undervalued ingredient:
Farro—whole wheat barley. People don't really know much about it. It's a good substitute for rice and potatoes, and it's very nutrient-rich.
What seasonal dishes can diners at the St. Regis look forward to this summer?
Summer fish such as turbot, a species of flat fish found in the Mediterranean Sea, is great for summer offerings.
What fast food do you admit to eating?
Coyote Grill is my favorite "fast food." I love the Mexican flavors and the spiciness of my favorite dish, the Trio Tacos.
What is your beverage of choice, and where do you get it?
Hearty red wines that remind me of home—pinot from Willamette, Oregon, wineries, and Shiraz from Paso Robles, California. We love the wine from Zaca Mesa.
One food you can't live without:
Good cheese is versatile and can be mixed with anything. It can be served with wine and bread, or in something as simple as grilled cheese.
Where was your most recent meal?
I just got back from Chicago and had an amazing six-course dinner at Naha. It featured amazing courses such as squab-and-oyster sorbet paired with roasted onion and garlic, served in a shot glass. Impeccable service.
Best culinary tip for the home cook:
Have great pots and pans, and use good-quality olive oil. Plus, fresh, organic ingredients are key to great flavor.
What food do you crave most from France?
Good cheese or *abat*, a French term for a variety of offal meats.
What farmers' markets have you frequented?
Laguna Niguel and Santa Monica.
Sweet or savory?
I like both, but I always have to have dessert or something sweet after I eat. Anything made with chocolate, but mainly dark. I eat a lot of berries, too.
Favorite places to eat (besides your own):
If I am not eating here, I like to get sushi. I really like Riptide; it offers great rolls that are unique.
You're making breakfast. What are you having?
I actually love to make my own yogurt! My wife's family grew up making it fresh on their farm in Mexico, and she inspired me to do it. It's not as thick as standard yogurt, but it has a very nice, creamy consistency. And usually for breakfast, I have oatmeal with blueberries and bananas, plus a mixed-fruit smoothie with protein.
Weirdest customer request:
We had a couple who requested the wedding entrée be stacked on the plate in one neat pile: the sauce on the bottom, the veggies above it, then the protein, topped with shrimp! I spent 30 minutes trying to convince her it would taste the same whether we made it look nice laid out on the plate or stacked it up. In addition, she wanted a bare minimum of at least 3 inches of white space on the plate, which forced us to concentrate even further when plating. We did it, but it was difficult to execute—and difficult for the staff to deliver still standing to the 150 guests.

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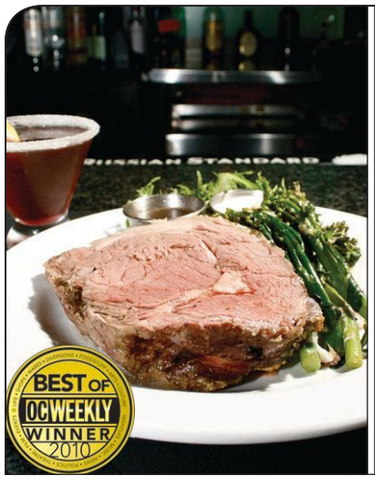

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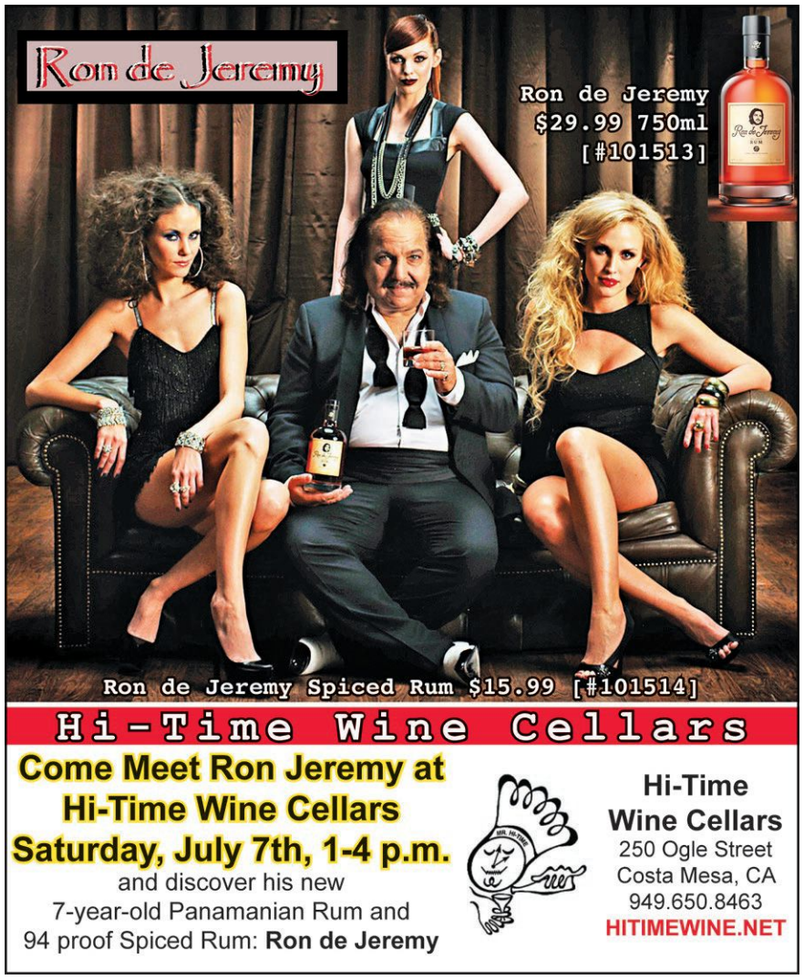

Campfire In Your Kitchen

S'mores at Ti Amo Biscotti & More

DAVE LIEBERMAN

I don't camp. I can't imagine taking my precious vacation time and using it to sleep on the ground, pee in the woods and cook out of cans. That's not called vacation; that's called poverty. I manage to have amazing vacations—I'll be pickling myself in tequila, carnitas and mariachi two weeks from now—but my anti-camping plank means my opportunities to make s'mores are limited..

Fortunately, I wandered past the Ti Amo Biscotti booth at the SoCo Farmers Market a few weeks ago, sampled some biscotti, and then my eyes lit on a small container of packaged s'mores. I took them home, scarfed them, and then sat in a dark corner of the hallway swearing at the scale.

EatThisNow
» DAVE LIEBERMAN

They're just like the ones made while camping, gooey marshmallow and all, and they're as addictive as any hard drug.

The only issue with them: If you microwave them to get the chocolate to melt, the graham crackers soften. This can be resolved—at your own risk—by using a crème brûlée torch instead. Light 'er up! *From a June 26 Stick a Fork In It post.*

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DrinkOfTheWeek
» GUSTAVO ARELLANO

Hillbilly Spritzer at the Catch

You know which restaurant is underrated? The Catch in Anaheim. Oh, it's not lacking in attention, based on the crowds that flood the place come Angels and Ducks time, not to mention the media obsession over its Brobdingnagian 4-pound OMG burger. But lost in all the hubbub is that the Catch makes great food: mighty steaks and delicate seafood, with tweaks by the chef that range from the rarified (some awesome sashimi thing produced tableside involving roe, hamachi and shallots) to the retro (the teriyaki dragon rolls are *so* 1998, but so damn delicious).

When it comes to boozy affairs, the Catch could understandably turn things over to its younger sister, TAPS in Brea, and not bother with the cocktails. But the Catch has fine bartenders among its ranks, the kind who know to use Camarena tequila in margaritas instead of Cazadores, who prepare their own simple syrups and are always trotting out new drinks. They have a wonderful Indian Summer right now, which finds an apt truce between jalapeño and cucumber—but then I espied on a newer cocktail menu the Hillbilly Spritzer.

THE DRINK
I don't care for spritzers, but anything with the word "hillbilly" will always catch my bluegrass-loving heart. Featuring Aperol,

COURTESY THE CATCH

Grenadine, agave and muddled orange slices, plus a topper of Pellegrino Aranciata, this is one—Orange County cliché alert, but apt!—wonderful hootenanny, a tart, fizzy refresher for these brutal July days. But the kicker is the hooch: Wildcat White Whisky, a light, sweet artisan spirit from Washington that shames half of Tennessee in its quality and kick. Someone put this Hillbilly Spritzer in soda bottles, stat—gotta sneak some into Angels Stadium during the next home stand. *From a June 29 Stick a Fork In It post.*

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'Ohio' Calling

Jonathan Demme and Neil Young revisit tragedy movingly in *Neil Young Journeys*

BY MATT COKER

A cynical old reporter, loath to show emotion, fights back sobs and tears in his seat in a private screening room. Thank God for darkness. And booming surround sound.

What caused the waterworks was a small but powerful part of Jonathan Demme's new *Neil Young Journeys*, which completes a trilogy of performance documentaries the director of *Philadelphia*, *Silence of the Lambs* and *Stop Making Sense* has made on the folk-country-rock god.

Alone onstage at Massey Hall, the Toronto venue that capped his 2011 solo world tour, Young sings and strums his guitar with new urgency to an old song, "Ohio," which Crosby, Stills, Nash & Young recorded a few weeks after the Kent State massacre of May 4, 1970. As unarmed university students protested Richard Nixon's announcement that the U.S. was invading Cambodia, Ohio National Guardsman sprayed the campus with 67 rounds in 13 seconds, killing four students and wounding nine others. One was left paralyzed for life.

The musical performance is haunting, but Demme amps the emotion to 11 with archival footage that first has you reliving the tragedy, then getting angry about the injustice all over again, and finally . . . well, let's just say you should pack tissues.

The moving tribute to the late Allison B. Krause and William Knox Schroeder, who were 19 when they were mowed down, and Jeffrey Glenn Miller and Sandra Lee Scheuer, who were 20, comes pretty early in *Neil Young Journeys*, so early that I asked Demme at a press roundtable in Beverly Hills a couple of weeks ago if he thought about positioning "Ohio" near the end of the flick to build the emotion up to it.

> The musical performance is haunting, but Demme amps the emotion to 11 with archival footage [of Kent State] that first has you reliving the tragedy, then getting angry about the injustice all over again, and finally . . . well, let's just say you should pack tissues.

"No," Demme answered politely. He looking relaxed in his bright-blue lounge shirt, khaki slacks, and curly salt-and-pepper hair. "I wanted it near the beginning to show we are not messing around. Once you see that, you're in it."

What you're in is a truly effective motion picture, one that audiences hopefully will not write off because Demme already cranked out *Neil Young: Heart of Gold* (2006) and *Neil Young Trunk Show* (2009)—let alone the Netflixistance of Jim Jarmusch's *Year of the Horse* (1997) and, as his pseudonym Bernard Shakey, Young's own *Rust Never Sleeps* (1979), *Greendale* (2003) and *CSNY/Déjá Vu* (2008).

Demme made it clear that when it comes to his own filmography, each Young documentary presented "a great opportunity" for what, in his mind, are very separate sides of the artist.

While working in 2005 on *Prairie Wind*, a valentine to country and western music and one of the great later albums of Young's 40-year career, the artist was diagnosed with a brain aneurysm. *Heart of Gold* was made a year later, in the same town where the album was recorded, Nashville. Special costumes were made specifically for the performance, which was not part of a tour but specially arranged for the movie.

A lifelong fan who first met Young after convincing him to write the title track to *Philadelphia* (earning the singer/songwriter an Academy Award nomination), Demme was watching Young and his band performing during 2007's Chrome Dreams II tour when it struck the filmmaker how "visually exciting" the live show was. They would collaborate on *Trunk Show*, which was shot at Tower Theater in Upper Darby, Pennsylvania.

Once that was in the can, the pair started talking trilogy. Watching Young perform during the 2011 solo world tour to promote his 34th album, 2010's *Le Noise*, Demme was inspired.

"I was so moved when I saw that show," he recalled, explaining he felt the previous films adequately captured the "rich relationship" Young has with band mates onstage. Seeing Young solo, Demme was struck by the "profound energy" the artist generates alone.

But he knew they'd need a hook to move beyond just another concert movie. When he figured out Massey Hall, the site of Young's 1971 concert captured brilliantly on *Live at Massey Hall 1971*, is only a few hours from "that little town in North Ontario" on the song "Helpless," a gimmick—for lack of a more tactful word—for *Neil Young Journeys* was born.

The film intersperses Massey Hall performances of classics and newer cuts with footage of Young behind the wheel of his trusty 1956 Crown Victoria, serving as a tour guide to his Canadian hometown of Omemee, where there's a school named after his author and sportswriter father, Scott Young.

Besides being a musician, singer/songwriter, gearhead, philanthropist and environmentalist, Young loves big, old, American cars. He's married the latter passion with the international search for a viable alternative fuel source, embodied in the LincVolt ElectroCruiser, a 1959 Lincoln Continental Convertible Young and his team are developing into a self-propelled vehicle. But for *Neil Young Journeys*, the Crown Vic got the nod to motor from Omemee to Massey.

Known at times as brooding—the fault of that furrowed brow over disapproving bug eyes—Young is a flipping Chatty Cathy as he regales his passenger with tales about growing up with chickens, stream-bed frogs and his big brother Bob, who steers a lead car up ahead. You don't have to be a diehard to be drawn in by ol' Neil's folksy charm.

But make no mistake: Watching and hearing him play is the main attraction.

"That bottom bass . . ." says Demme, still shaking his head at the unforgettable sound. "I knew it would be wonderful if we could capture that for moviegoers."

The fact that all the layers of sound are coming from one man's fingers and achingly soulful voice is amazing to behold, at least "once you realize it's not a mistake," as Demme says with a snicker.

The music accentuates poems Young sings about love, loss, and slights made now and then. Demme comes up with neat tricks to capture the sound and performance fury, including what can best be described as a chin-and-throat cam.

Asked what first attracted him to the musician, Demme paused before answering.

"Neil Young's music and songs have spoken to what it is like to be a white male from his generation over the years," he finally says. "What it is like to be his age—he speaks for that. His music is almost like a mirror turned inward.

"I think he's a genius. You have to look globally at the club he is in when it comes to what he has contributed to the world. I cherish our friendship."

NEIL YOUNG JOURNEYS **was directed by Jonathan Demme; and stars Neil Young. Rated PG. Opens Fri. at Edwards University Town Center 6, Irvine.**

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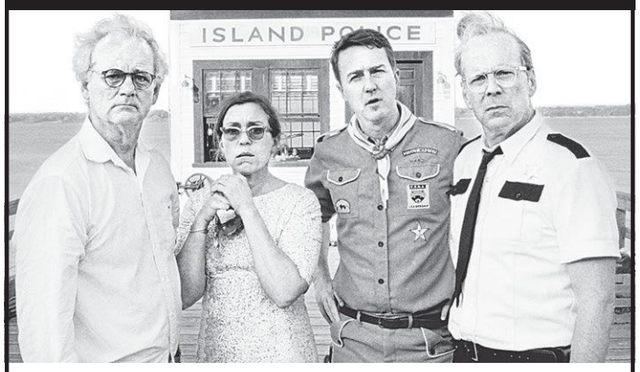

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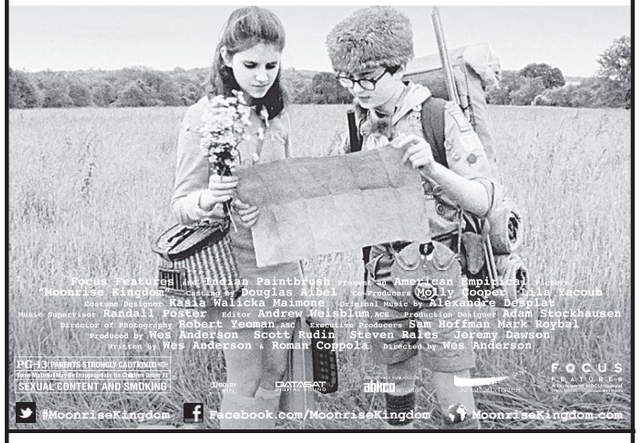
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NEIL YOUNG JOURNEYS See "'Ohio' Calling," page 29.

SAVAGES "Welcome to the recession, boys," says John Travolta's DEA-double-agent profiteer in Oliver Stone's *Savages*, a movie of its moment, though both its good guys and bad guys (if there's really even a difference) are unquestionably the 1 percent of their industry—that is, the weed trade. The setting is the 100 miles surrounding the California-Mexico border circa right this minute, with Stone focusing on the human and fiscal politics of California's twin pot economies, one quasi-legal and the other criminal—a split that the film suggests can only last for so long. More than two hours long—and building to two endings, one romantic-tragic and one quasi-ironic and romantic-ludicrous—*Savages* is bloated with plot and exposition, much of which is related via the incessant voiceover of Ophelia (Blake Lively), quite literally the voice of the movie, a responsibility the

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character is too wispy to shoulder. Taylor Kitsch and Aaron Johnson, as California dudes dragged into a turf war with the expansion-minded Mexican cartel, register as blanks on screen. In contrast, Salma Hayek and Benicio del Toro, both sporting apparently intentionally terrible wigs, give big, scenery-chewing performances, earning our interest and empathy even while committing heinous acts. The film's micro-time-capsule approach is interesting, but Stone's indulgence in both above-the-law fantasy and the only-in-Hollywood notion that love trumps business are more potent than any point he's trying to make about our real world. **(R)** Karina Longworth. *Countywide.*

ongoing

MAGIC MIKE When Channing Tatum stood up and revealed his bare ass to the camera a minute or two into Steven Soderbergh's *Magic Mike*–which the actor conceived of and produced based on his own experience as a teenage dancer in an all-male exotic revue—the audience in my screening burst into a near-unanimous extended cheer. Tatum's appeal is based on working-class humility paired with otherworldly charisma, an impossible body, and the intelligence to make his use of it seem effortless. Now, as then, he never fails to give us what we paid to see. But what is he really revealing? The highly calculated *Magic Mike* is pure Hollywood self-mythology—a neo-Depression musical, a wish-fulfillment fantasy for shitty times, another origin-of-the-star story. Tatum's Mike is the main attraction at Xquisite, a Tampa pop-up strip club whose male dancers cater to an all-female clientele. It's also a self-reflexive portrait of three distinct points in the Hollywood himbo life cycle: Tatum's 30-year-old Mike mentors scrappy newbie Adam (Alex Pettyfer), a 19-year-old rebel with neither cause nor clue whom Mike brings into the Xquisite fold; Mike himself was discovered on the street by Dallas (Matthew McConaughey), the club's manager/main hustler. An extremely conventional backstage story is occasionally enlivened by director Steven Soderbergh's aesthetic curveballs—the halo-shaped lens flares suggesting Adam's halcyon view of the club; a long night of debauchery with major plot consequences rendered as an experimental study in color and shadow. But the denouement, built around the hoariest of contrivances concerning the cyclical nature of stardom, squarely casts its lot against self-commodification, by extension damning the margins and endorsing the mainstream. **(R)** Karina Longworth. *Countywide.*

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-Randy Lewis, LOS ANGELES TIMES

NEIL YOUNG JOURNEYS

The New York Times Critic's Pick

PG

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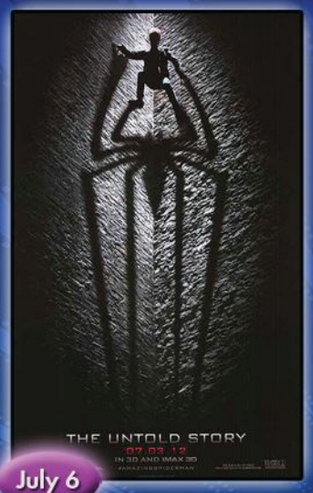

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YOU MIGHT BE A CRACKER IF . . .

Putting the 'Class' Back in Trash

The Great American Trailer Park Musical reminds us of kinder, gentler, redneck-ier days

BY STACY DAVIES

One might think, with the array of garbage on television—from filthy hoarders and illiterate swamp people to shrewish dance moms and *Kathie Lee & Hoda* (a combination of the three)—we'd just about had our fill of the grossest, dumbest, most annoying people on the planet. And we have. But during the early years of poking fun at halfwits and inbreds, when only Jerry Springer and Sally Jesse Raphael dared to scrape the slothful underbelly of rank humanity, trailer-park people were American royalty. They weren't educated, and they were skanky, sure, but their perversions never went further than sleeping with a neighbor's grandmother and giving birth to cousin-children—and who *doesn't* do that nowadays?

In 2004, composer/lyricist David Nehls and playwright Betsy Kelso capitalized on the Crappy Caucasian Craze with *The Great American Trailer Park Musical* and had a bona-fide hit tramping out a melodic love triangle intertwining an agoraphobe, her tollbooth-collector husband and the stripper who lives one trailer over; now, that nostalgia has arrived at STAGEStheatre, directed with just the right amount of sass and crass by Jack Millis, and it's a welcome breath of fresh Febreze.

The familiar story can be plucked from any lowbrow imagination, but what makes this version of lecherous love so appealing is the characters, regardless of their frosted hair, beer koozies and squeezable cheese, have heart—*and* some hilarious songs to belt out. The residents of Florida's Armadillo Acres use tunes such as "Flushed Down the Pipes" to tell the story of high-school sweethearts Norbert (James Daniel Finnerty) and Jeannie (Anna Kate Mohler), who've been relatively happily married until sweet but slutty Pippi the pole dancer (Erin Miller) moves in; Pippi, who strips at Grits & Tits, is on the run from her marker-sniffing, gun-toting ex-boyfriend Duke (Adam Poynter), who has a secret connection to the trailer-park residents.

Their tale might risk flatlining, however, if not for a trio of tube-topped tartlets, Betty (Patti Cumby), Lin (Candice M. Clasby) and Pickles (Kat Gutierrez), who serve as both narrators of the story and pals—and bring down the house repeatedly. Cumby runs (one might even say *steals*) the show, with able help from Clasby and Gutierrez, and she makes standout numbers "Storm's A-brewin'" (think the Weather Girls' "It's Raining Men," but with a sprinkler dance) and "Finale" (which leads with the chorus line "make like a nail and press on") power ballads to rival anything by Motley Crüe.

Twists and turns abound, including a child-abduction subplot, some well-worn tickets to the Ice Capades, death-row executions, closeted husbands and a body buried beneath someone's double-wide, and every character gets a witty, punchy number to garner his or her share of laughs while pushing the tawdry tale further down the wrong side of the tracks; thanks to the exceptional one-man band of musical director Andy Zacharias, who sits upstage next to a cooler with a keyboard, the aluminum siding often threatens to peel right off the particle board.

Director Millis had no easy task trying to maneuver all of these sequined bodies around a tiny set and manages to infuse the flow with enough shtick to keep the momentum and guffaws rolling. He and set designer Jon Gaw also deserve super-size-me kudos for throwing in an abundance of eye candy such as the address numbers on the mailboxes—227 (Jackée Harry!), 420 and 69—and for opening up the show with Dolly Parton's "Two Doors Down." It's a rip-roaring romp from beginning to end, so if you're truly sick of pin-headed heiresses, teen moms who don't have to work, creepy polygamists and just about anyone who's receiving a huge chunk of change for completely degrading the human race, grab a six-pack of Club Cocktails in a can and enjoy an evening of wholesome white trashiness in which gals refuse to stab one another in the back, kids aren't emotionally scarred and guys don't have to act like testosterone-crazed cavemen to prove their manhood. You can always get your heebies back on when you return home and slip on your tiara.

THE GREAT AMERICAN TRAILER PARK MUSICAL
at STAGEStheatre, 400 E. Commonwealth Ave., Fullerton, (714)-525-4484; www.stagesoc.org. Fri. & Sat., 8 p.m.; Sun., 2 p.m. Through July 29. $23-$25.

TrendZilla
» MICHELLE WOO

Hooray for Pancakes!

I would be perfectly content if I never saw another "Keep Calm and Carry On" print again. Or any variation thereof. (Though I must admit, the one that reads, "Freak Out and Shut Down" does apply to my life daily.) Sorry, people, but 2009 called and wants its poster back.

Thankfully, Jamie Clinard is helping to banish slogan boredom. The San Clemente native runs Saturday Morning Pancakes (www.etsy.com/shop/SatMorningPancakes), an Etsy shop stocked with giggle-worthy gifts and goods. "Live every week like it's Shark Week," reads one throw pillow. "Luke, I am your father. Eat your vegetables," proclaims a Darth Vader apron. One of Clinard's favorite prints features the trademark coif and facial hair of TV character Ron Swanson of *Parks and Recreation*, along with this memorable phrase: "You had me at meat tornado."

The quirky items showcase Clinard's passions, no matter how offbeat they may be. "I love being inspired by unusual things," the 29-year-old explains. "All my friends think *Labyrinth* is the worst movie ever. I'm like, 'No, it's a good movie, and I'm gonna show you.' So I made a *Labyrinth* onesie with the film's little nerdy worm. It's a best-seller. Now I can go back to my friends and say, 'Look, other people like it, too! I'm not that weird.'"

Clinard makes each piece by hand, often while sitting in her garden and listening to her all-time favorite band, the Presidents of the United States of America. (She recently made a tea towel adorned with the famous lyric "Movin' to the country, gonna eat me a lot of peaches.") Family and friends often pitch ideas to her; her brother-in-law once suggested she make a onesie with Admiral Ackbar from *Star Wars* and change his line, "It's a trap!" to "It's a nap!" (She did, and it's adorable.)

Select items from Saturday Morning Pancakes are now sold at Deer Lovely and Local Fare, two shops at the OC Mart Mix in Costa Mesa. Clinard is hoping to get her goods into more OC boutiques and "spread the joy," she says. "My goal in this whole project is just to make people smile."

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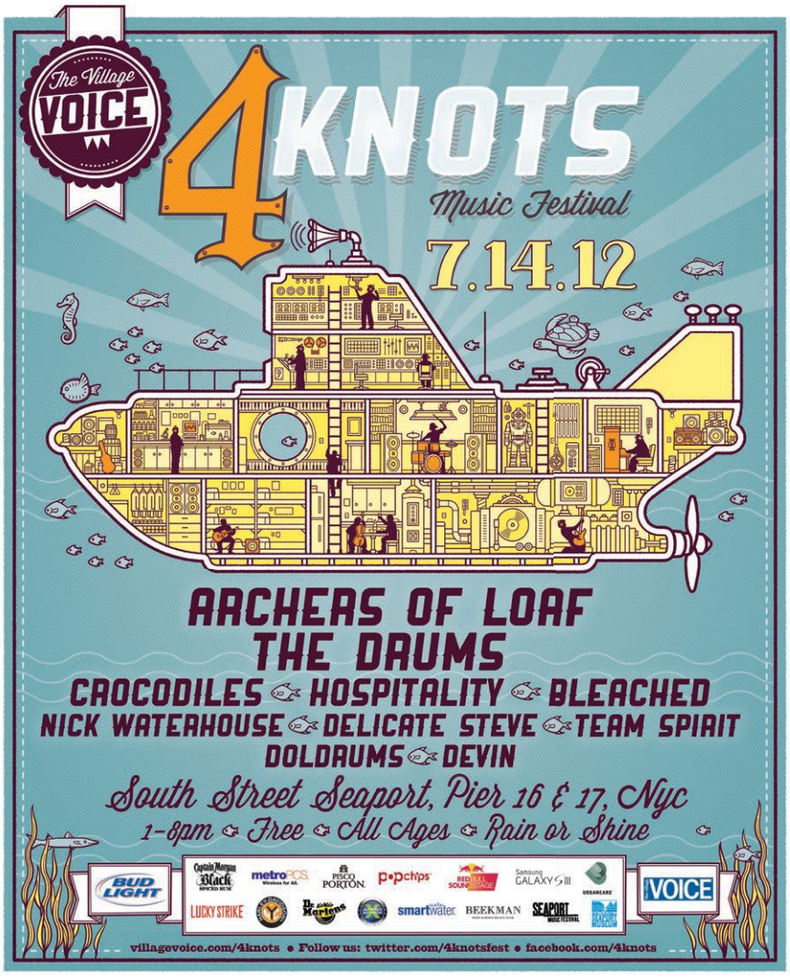
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JOSH MILLER

Home On the Hoot

The Reverend Horton Heat spreads his psychobilly gospel as a 10-year headliner at the Hootenanny

BY NATE JACKSON

The Reverend Horton Heat's memories of headlining the Hootenanny are getting pretty foggy—lost in a sweltering haze of hard living, hellfire and hillbilly guitar riffs. And considering he rarely seems to take a breath between touring and recording, it's only natural the Rev (born Jim Heath) would lose a few romanticized anecdotes along the way.

Speaking of romance, one memory does stick out: the time Lux Interior, the eccentric late singer of the Cramps, marched up to him after walking off-stage in his skintight spandex pants and publicly laid a kiss on him at the testosterone-fueled rockabilly festival.

"Yeah, it pretty much freaked me out. . . . *That* I remember," says Heat, who took one on the lips from the pasty-skinned front man in 1998, during one of their many co-headlining years at Oak Canyon Ranch. "But in the end, I guess it was kinda cool. And Lux was awesome anyway. So, whatever; I guess it was fine."

Perhaps it's that dependable slice of unexpected craziness—in addition to his fiery, countrified psychobilly—that crystalizes Heat's role as the tattooed centerpiece of a festival brimming with flame-drenched hot rods, pinup betties and '50s-greaser nostalgia. The Rev—Hootenanny's first headliner back in 1995—is going on his 10th performance at the 18th annual, weekend fling. And even after 25 years' worth of traveling to festivals all over the world, the Dallas-based rocker says the Hootenanny is still the only one that feels like home.

When founder Bill Hardie of Goldenvoice started the event in 1995, the scrappy picnic was only an unorganized sliver of what it is today. Formed as a grassroots alternative to the bigger circuit of fests such as Coachella that took most of the county's big acts out of town for the summer, the Hootenanny's captive audience in the OC rockabilly scene was prime territory for Heat and his band, who've been a hard-charging force since 1985 and a rockabilly staple since their 1990 Sub Pop debut, *Smoke 'Em If You Got 'Em*. They've always been the Hootenanny's meat and potatoes—hard, fast, Americana mayhem melded with punk attitude.

Almost two decades later, the Hootenanny's upgrades and alterations to its technical execution and lineups are substantial. The same fest that has been home to Heat's childhood idols—including Bo Diddley, Chuck Berry and Buck Owens—has also featured such punk headliners as Dropkick Murphys and now Rancid, who top the 2012 bill. In between is a gambit of psychobilly, southern rock and even some psychedelic surf tunes this year, courtesy of local faves the Growlers.

"It has kind of evolved away from being a straight rockabilly show, and that's probably a good thing," Heat says. "It attracts more people and spreads out the audience base a little bit." Given the Rev's ability to use rockabilly as a platform to jump into various shades of American music, even the Hootenanny's gradual paradigm shift hasn't shaken its very first headliner.

Despite indulging his country side on 2009's *Laughin' and Cryin'*, Heat's focus is back on the hyperextended brand of rockabilly that garnered breakneck cult hits such as "400 Bucks" and "Galaxy 500," built on hurricane licks, skittering punk drums and bassist Jimbo Wallace's thumping fury. The band, joined by former drummer Scott Churilla, is finally set to release a box set of their live show at the Fillmore in San Francisco called *25 to Life*, belatedly marking a quarter century together. When we called him, Heat was in the middle of recording scratch tracks for a forthcoming album that is imbued with more of the sweaty, greaser grit that garnered his success.

And while the old-school legacy of the fest is indelibly tied to a niche segment of Orange County's music scene, Heat's take on his vital role as a returning act is centered on spreading the rockabilly gospel to all.

"A lot of those rockabilly bands from the '50s and early '60s, they're kind of the kicking dogs of music," hev says. "People look at blues and jazz as being this beautiful American sound. I think the rockabilly thing should be right there with those genres. The offshoot of both of them created rock & roll, which will always be the wild abandon of Jerry Lee Lewis, Chuck Berry, Carl Perkins and Gene Vincent, the crazy psycho-sounding guys."

Though he neglected to mention Lux Interior—his infamous Hootenanny make-out buddy—on that list, we're guessing that name was probably just stuck on the tip of his tongue.

THE REVEREND HORTON HEAT performs at the Hootenanny with Rancid, Lucero, 3 Bad Jacks, the Growlers and more at Oak Canyon Ranch, 4700 Santiago Canyon Rd., Silverado Canyon, (714) 740-2000; www.thehootenanny.com. Sat., noon. $39.50-$100. All ages.

AskExene

» EXENE CERVENKA

Writing Off Your Fears

DEAR EXENE: I'm a writer at my wits' end. A few months ago, I started writing my first novel, and for the life of me, I can't seem to get past the 30th page. It's this kind of dark, comedic, drug-filled saga based on the life of a long-time friend of mine who spent years as a roadie for some of the biggest bands in rock & roll, a career that turned out to be one hell of a ride and cost him pretty much everything in his life. Anyway, the story is not my problem. I think *I'm* the problem. Classic writer's block—though I must admit I've never had it this bad before. I've gotten to the point where if you lined up all the words I've erased in my computer right after I've typed them, it would create a string of crappy writing that would wrap around the globe. As a fellow writer and an artist who has been at it for decades, have you had to deal with writer's block much? If so, do you have any time-honored techniques to get past it?

Love, Ray

DEAR RAY: Over the past few months, while I have been reading these letters, I have discovered many things and been moved by the concerns and fears and problems we all face. We are a fear-based society, so afraid of hurting our partners by telling them the truth; afraid of our own creativity and even more afraid it will fail to materialize; afraid to admit, or confront, or look deep; and afraid of rejection. Do not exist in a state of fear.

When will we start standing up for ourselves, against the rude, the abusive, the sexist, the dangerous, the unpredictable charlatans and con artists who populate our world? What about the mercenary, the politician, the corporate, the greedy, the exploitative? We don't want to think about fixing the world; it scares us to even think about the state of our uncivilized planet for a minute. The future is what we fear.

Over and over, we search for ourselves, the real us is that person we are not allowed to meet, nurture, express or love. Wanna find your true soul-mate? It's you. Love yourself. And it's easy; it only takes 60 seconds! Just close your eyes, and say softly, "I AM." That's it. Just say it until you feel it. "I AM. I AM. I AM. I AM. I AM."

Love, Exene

Exene Cervenka is a writer, visual artist and punk rock pioneer. The OC transplant is the lead singer for X, the Knitters and Original Sinners. If you want to ask the legendary vocalist for advice—on your love life, politics, your musical career, Armageddon, filial relationships, anxiety over 2012—send an email to askexene@ocweekly.com.

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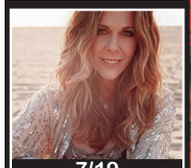
7/15 HOWARD JONES

7/18 THE FIXX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7/5 ALMA DESNUDA
7/6 JON ANDERSON of YES
7/7 DESPERADO
7/8 THE DUPP BROTHERS / MISSILES OF OCTOBER / HONK / COMMON SENSE
7/12 MODERN ENGLISH "I Melt with You"
7/13 BIG BAD VOODOO DADDY
7/14 OC BANDSTAND (11am-2pm) Ugly Paint / Kick-Start / Sweet Mojo / Modern Vitae
7/14 MUSIC FOR MEGS BENEFIT
7/15 HOWARD JONES performing "Human's Lib" and "Dream Into Action"
7/18 THE FIXX
7/19 RITA WILSON
7/20 BILLY VERA & THE BEATERS
7/21 MELVIN SEALS AND JGB
7/22 FACE TO FACE (Acoustic)
7/26 CRACKER
7/27 LOS RIOS ROCK SCHOOL
7/28 LEO KOTTKE
7/31 GRANGER SMITH
8/3 DRAMARAMA
8/4 MEX-ZEPPELIN
8/9 FOOD FOR FEET
8/10 An Intimate Evening with the Legendary HELEN REDDY
8/11 "HOLLYWOOD BABBLE-ON" with KEVIN SMITH and RALPH GARMAN
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8/17 ABBA FAB (ABBA Tribute)
8/18 DICK DALE
8/19 GRANDMOTHERS OF INVENTION (members of FRANK ZAPPA'S MOTHERS OF INVENTION)
8/22 ALEJANDRO ESCOVEDO
8/23 MICHAEL FRANKS
8/24 LED ZEPAGAIN
8/26 An Evening with ERIC JOHNSON

7/20 BILLY VERA

7/22 FACE TO FACE

7/26 CRACKER

7/28 LEO KOTTKE

8/3 DRAMARAMA

8/10 HELEN REDDY

UPCOMING SHOWS

8/29 MIDNITE
8/30 HAPA
8/31 DAVID ALLAN COE
9/1 STEVE TYRELL
9/2 PATO BANTON
9/7 JOHN HIATT
9/8 THE MOTHER HIPS
9/14 COCO MONTOYA
9/15 THE ULTIMATE STONES
9/20 TAB BENOIT
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10/3 KENNY WAYNE SHEPHERD
10/6 DEBBIE REYNOLDS
10/12 SAVOY BROWN
10/27 CASH'D OUT
10/31 COLT FORD
11/2 JANIVA MAGNESS
11/11 ASIA (original members)
11/16 DAVE MASON
11/17 SUPER DIAMOND
11/28 UFO
11/30 DSB
12/1 TYRONE WELLS
1/21 MARC COHN

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TRIPPY, DUDE
CHRISTY PARRY

All Rock, No Talk

Royal Thunder create a bold sound that prefers to not be overanalyzed

BY REYAN ALI

Royal Thunder are currently dealing with a stalker. In the Atlanta band's case, the culprit isn't a human being they could press charges against, but rather a trio of numbers that has long followed them into the strangest corners. "Right before we left on tour, I had to go get a tag for the van. My ticket number to wait in line was 106. I recently bought some tubes for my amplifiers, and the total was $106. Yeah, it's crazy. It's everywhere, man," guitarist Josh Weaver says, citing just two of the many examples.

"I don't know what it means," he adds. "All I know is that it's pretty cool. Like I tell everybody, it keeps me on my toes and keeps life kind of interesting."

Weaver's way of discussing this peculiar phenomenon exemplifies how much he tends to analyze things (i.e., not very much). He's fascinated enough by this mystery that his band's recently released debut record is titled *CVI* (106 in Roman numerals), but he hasn't come up with any theories as to why the numbers keep popping up or what they ultimately represent. He doesn't have much to say about such topics as his band's specific influences, what he'd alter about his group or why there's been a proliferation of highly respected metal bands stemming from Georgia since the early 2000s (Baroness, Kylesa and Torche among them)—a class Royal Thunder will likely join in time. He speaks good-naturedly in the short, straightforward sentences of a guy who is more interested in the act of rocking than any of music's other trappings.

While Weaver's feet are planted on Earth, the band's sound drifts much further upward. Royal Thunder craft mountainous, doomy-but-not-doomed sludge metal that has a palpable hard-rock aftertaste. Come to think of it, "royal thunder" is a good descriptor of their rugged-but-rich sound. "I hear the comparison that we're a '70s-throwback band. More than anything, I do love the tones of the guitars, and I do go after some of those tones," Weaver says, mentioning the importance of standards such as those performed by Led Zeppelin, Jimi Hendrix and Black Sabbath.

Meanwhile, the key vocal element comes from Mlny (pronounced "Melanie") Parsonz, who roars with a headstrong, elastic voice that would ace a Joan Jett karaoke competition. Aside from being Royal Thunder's vocalist and bassist, Parsonz also happens to be Weaver's wife. "It's always been one of those things where when we're playing in a band,

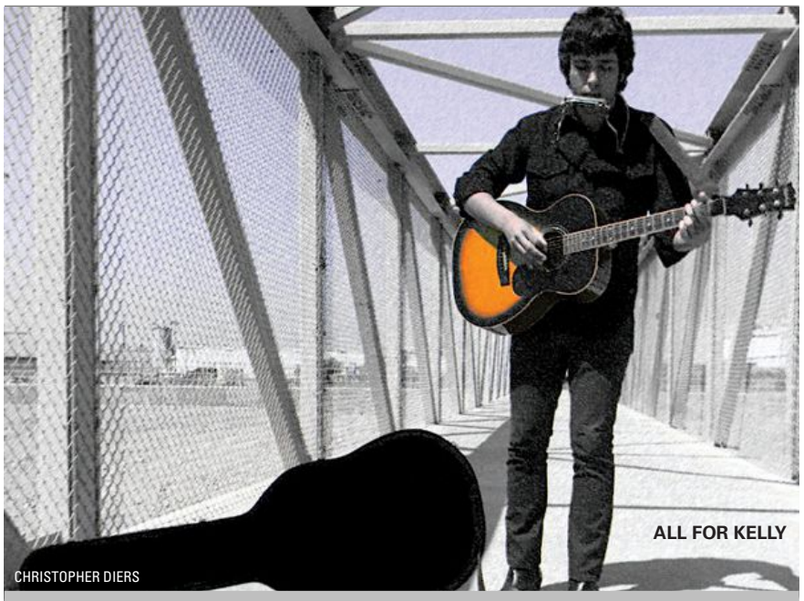
> "It keeps me on my toes and keeps life kind of interesting."

we're playing in a band," he says, "and when we're not, we're doing our thing."

"Doing our thing" sums up Royal Thunder's m.o. When they formed around 2004, they were all instrumental. Since Parsonz joined, they are no longer all instrumental. Details about the group can be pleasantly condensed to facts without elaboration, which probably sits fine with a man who has relatively simple goals for his band's future. "Honestly, at this point, we're just very content and happy with where we're at," Weaver says. "The main thing I want to see is us get on big tours and long tours so that we can travel the country."

Of course, the length of their first epic tour will probably be 106 days.

ROYAL THUNDER
perform with Valient Thorr and the Kickass at the Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.constellationroom.com. Sat., 9 p.m. $12. All ages.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The Bard Behind the Ballad

JULIAN PORTE
performs at the Kelly Thomas Memorial Concert with the Adolescents, AleVela, No Vanquished, 80 Proof and more at Fullerton Downtown Plaza, 125 E. Wilshire Ave., Fullerton. Sat., 2-8 p.m. Free. All ages.

While others held protest signs outside the Fullerton Police Department last summer, Julian Porte came with a guitar, a harmonica and a song. Small crowds assembled around the Santa Fe Springs-based musician as he sang "The Ballad of Kelly Thomas," about the homeless, schizophrenic man fatally beaten at the hands of officers one year ago this month. Bullhorns were lent to amplify Porte's voice, and after performing, the singer opened his backpack and passed out CDs to anyone along Commonwealth Avenue willing to take one.

Porte first learned about the Thomas tragedy from a Fullerton friend of his who posted about it on Facebook. "Later that day, I was at another friend's studio," he recounts. "We were sitting around, talking about it, how messed up it was and the injustice of it all. I started messing around with some chords and a harmonica riff." Thinking he was onto something, Porte went home to transform the sudden inspiration into a song. It was recorded the next day, then passed along to his friend in Fullerton, who handed out copies at protests.

Fittingly, Porte, a full-time street musician, takes his cue from past troubadours of discontent. He cites John Lennon as his main influence, as well as Bob Dylan and Woody Guthrie. With uptempo strumming and harmonica spacing the verses, "The Ballad of Kelly Thomas" burns with indignation, leaving the question of responsibility for his death open for listeners to ponder. "Most of my songs are politically driven," he says. "I like to write the occasional love song or personal song about whatever struggles are going on in life, but I also like to talk about things I see around me, questions unanswered."

Eventually, the song made its way to Thomas' family. "His sister heard it and wrote me a beautiful message," Porte says. "Kelly's father, Ron, hadn't heard it when I first met him. I wanted to give him a CD, but he didn't want it because he was too fragile at the moment. Later on, he listened to it, and he really loved it."

In the year since the ballad made him an honorary Fullertonian, Porte has opened a music studio in East LA and begun performing with a side band, the Levitation Room. In the coming months, he hopes to release demos as a solo artist and band member, with tour dates hopefully on the horizon. But before all of that, the singer is set to open the Kelly Thomas Memorial Concert this weekend.

"I'm excited because the Adolescents are playing," he says. "I used to be a punk rocker back in the day, and they were one of my favorite bands."

At the center of it all is the one-year anniversary of the brutal killing of a man on a night that continues to hang over Fullerton like a toxic fog. Two police officers, Manuel Ramos and Jay Cicinelli, face criminal charges, thanks in part to a disturbing surveillance video of their bludgeoning of Thomas. Seeing the footage "brought me to tears, honestly," Porte says. "It was really overwhelming. I hope those guys get what they deserve, man. To beat someone like that was just completely inhumane."

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concert*guide

this week

THURSDAY, JULY 5

APPETITE FOR DESTRUCTION: 8 p.m., $15. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

BELVEDERO: 9 p.m., free. The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

KING TUFF: 9 p.m., $8. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

FRIDAY, JULY 6

BLOOD ON THE DANCEFLOOR: 7 p.m., $13 in advance. Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.

THE GYPSY DOLLS: 8 p.m., free. Silky Sullivan's Restaurant & Irish Pub, 10201 Slater Ave., Fountain Valley, 714-963-2718, www.silkysullivans.com.

JAYME DEE: 9 p.m., $12. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

JON ANDERSON OF YES: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

LEFTOVER CRACK: 8 p.m., $15. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

PRESERVATION HALL JAZZ BAND: 8 p.m., $33-$45. Irvine Barclay Theatre, 4242 Campus Dr., Irvine, 949-854-4646, www.thebarclay.org.

ROBBIE RIVERA: 9 p.m., $15-$20. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.

WALKING SPANISH: 7 p.m., free with RSVP. Fingerprints, 420 E. Fourth St., Long Beach, 562-433-4996, www.fingerprintsmusic.com.

SATURDAY, JULY 7

BARENAKED '80S: 9 p.m., $12. O'Neill's Bar and Grill, 26772 Avery Pkwy., Mission Viejo, 949-305-5100, www.arroyotrabuco.com.

DANCE HALL PIMPS: 10 p.m., $10. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

DEADBOLT: 9 p.m., $10. The Juke Joint, 735 N. Anaheim Blvd., Anaheim, 714-778-1397, www.thejukejointbar.com.

DESPERADO: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

FORTUNATE YOUTH: 8 p.m., $12. The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

GUITAR SHORTY: 9:30 p.m., $10. Harvelle's Long Beach, 201 E. Broadway, Long Beach, 562-239-3700.

THE JUAN MACLEAN: 8 p.m., $15-$20. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

MR. MISTER MIYAGI: 9 p.m., $7. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

WALKING SPANISH: 9 p.m., free. The Pike at Rainbow Harbor, 95 S. Pine Ave., Long Beach, 562-432-8325.

SUNDAY, JULY 8

COMMON SENSE: 5 p.m., $20. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

CORY BRANAN: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

PIONEERS OF GOTH: 7 p.m., $15-$20. The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.

MONDAY, JULY 9

COSMIC SLOP: 9 p.m., free. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

IDES OF GEMINI: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

SERIOUSLY SONDHEIM: The music of Steven Sondheim, 8 p.m., $20. Saddleback College McKinney Theatre, 28000 Marguerite, Mission Viejo, 949-582-4500, www.saddleback.edu/arts/.

TUESDAY, JULY 10

PHIL SHANE: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com.

WRECK AND SOW: 9 p.m., free. The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

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D.I.: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

THURSDAY, JULY 12

AARON LEWIS: 8 p.m., $41 in advance. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

AUTO BODY EXPERIENCE: 9 p.m., free. The Pike Bar & Fish Grill, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

BELLA NOVELA: 8 p.m., $5. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

COLLEEN GREEN: 9 p.m., $5 with Burger pin. Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

JOEY CAPE: 9 p.m., free. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

MODERN ENGLISH: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

SEA WOLF: 8 p.m., $13. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.

club*guide

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free.

DOLL HUT: 107 S. Adams St., Anaheim, 714-533-1286, www.myspace.com/newhut. **Wed:** 9 p.m., Hump Night, free.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.

OC TAVERN: 2369 S. El Camino Real, San Clemente, 949-542-8877. **Sun:** 3:30 p.m., Roach's Corner, free.

PERQS: 117 Main St., Huntington Beach, 714-960-9996, www.perqs.com. **Fri-Sat:** 9 p.m., Live Band, free.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Sun:** 4:30 p.m., Live Bands.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Mon:** July 9, 9 p.m., DJ Eser, free.

THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

jazz

BRIX WINE BAR: 16635 Pacific Coast Hwy., Sunset Beach, 866-357-2749, www.brix4wine.com. **Wed, Fri-Sun:** 8 p.m., Live Band.

THE OLDE SHIP BRITISH PUB & RESTAURANT: 1120 W. 17th St., Santa Ana, 714-550-6700, www.theoldeship.com. **Fri:** 8 p.m., Friday Night Jazz, Ray Bush & the BBC Jazz Band.

RALPH BRENNAN'S JAZZ KITCHEN: 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com. **Thu:** 6:30-10 p.m., Just the 2 of Us, free. **Fri, Sat:** 7 p.m., Kenny Sara & the Sounds of New Orleans, free.

STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

HARVELLE'S LONG BEACH: 201 E. Broadway, Long Beach, 562-239-3700. **Wed:** 9:30 p.m., Whiteboy James and the Blues Express, $5.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, $10.

CANTINA LOUNGE: 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Fri:** 10 p.m., Club Encore, $10. **Sat:** 10 p.m., Club Triio, $10.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Tipsy Tuesday.

THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, $6.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** Heat. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, $5.

HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, $10. **Sun:** 9 p.m., Cirque.

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Wed:** 9 p.m., Club Lucky, gay dance club., $10 in advance; $12 at the door, www.clubluckyoc.com.

PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.

THE RANCH RESTAURANT AND SALOON: 1025 E. Ball Rd., Anaheim, 714-817-4200, www.theranch.com. **Wed, Fri-Sat:** 8:30 p.m., Live Band, $10.

SHARK CLUB: 841 Baker St., Costa Mesa, 714-751-6428, www.sharkclub.com. **Sat:** 9 p.m., Scene Saturdays, pop, rock, hip-hop and breakbeats.

TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Tue-Sat:** DJs and Dancing. **Fri:** 7 p.m., Ashes to Funk.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana, 714-664-0663, www.velvetoc.com. **Fri:** Flex Friday.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

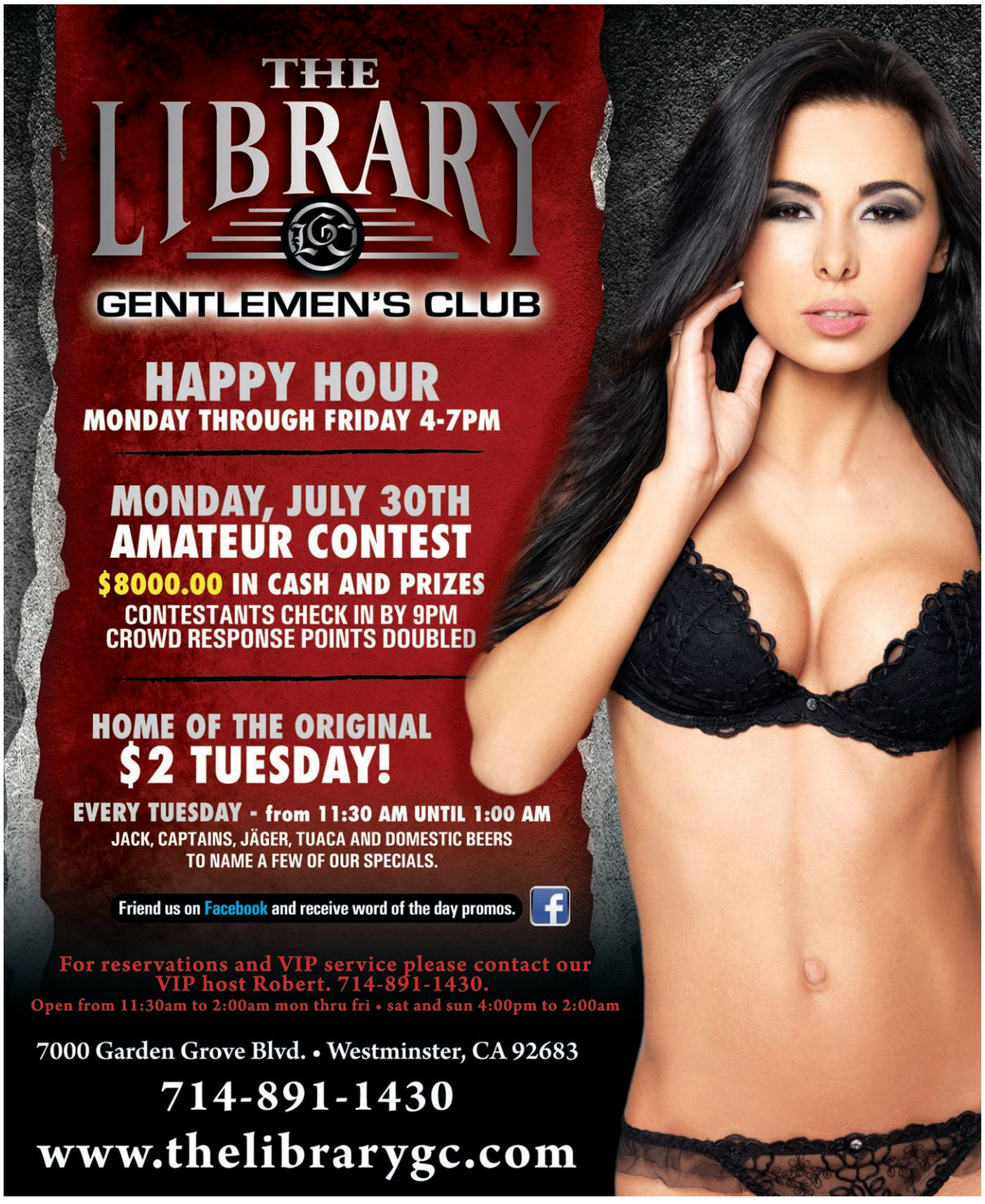
THE DERBY DELI & DUELING PIANO BAR: 27741 Crown Valley Pkwy., Mission Viejo, 949-582-5397, www.derbymv.com. **Wed:** 6 p.m., Wagon Wheel Wednesdays.

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Tue:** 5 p.m., Live Country Music, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, $10.

IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, $5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

THE RANCH RESTAURANT AND SALOON: 1025 E. Ball Rd., Anaheim, 714-817-4200, www.theranch.com. **Wed-Sun:** 5:30 p.m., DJ & Country Music, $5.



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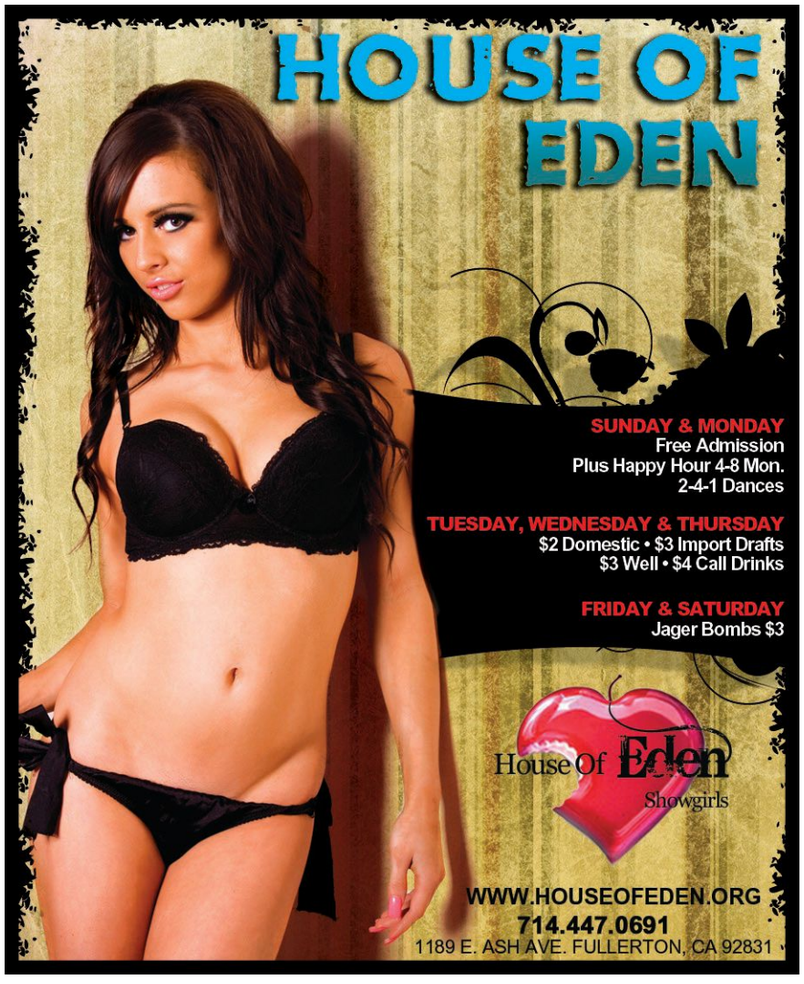

club*guide

THE SWALLOW'S INN: 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com. **Mon:** 7:30 p.m., DJ Patrick, free. **Wed:** 8:30 p.m., DJ Les, free.

reggae

HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Sat:** 9 a.m., Reggae Brunch, $12.95-$24.95.

MOZAMBIQUE: 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com. **Sat:** 9 p.m., Crucial, DJs spinning reggae, dub and dancehall, $5.

THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.

STAR PARTY CRUISES: 140 Marina, Long Beach, 562-799-7000, www.reggaeboat.com. **Sat:** 6:30 p.m.; **Sun:** noon, Reggae Cruise, live reggae band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, $45, 21+.

acoustic

THE RITZ-CARLTON: 1 Ritz-Carlton Way, Dana Point, 949-240-5088, www.ritzcarlton.com/en/Properties/LagunaNiguel/Default.htm. **Thu-Sat:** 6 p.m., Live Acoustic Guitar Music, free.

burlesque

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Fri:** July 6, 9 p.m., Dirty Little Secrets Burlesque, free.

dj

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.theanarchylibrary.com. **Sun:** 8 p.m., $3 Sundays, DJs playing '60s garage, '70s punk, '80s new wave, '90s indie and your requests, free.

AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Tue:** 10 p.m., Solid State, free.

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.

BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.

COHIBA NIGHTCLUB AND CIGAR LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, www.cohibalongbeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, $20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.

COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free; **Thu:** 9 p.m., DJ Jay Scott, free. **Sat:** 9 p.m., DJ Lito.

THE CROSBY: 400 N. Broadway, Santa Ana, 714-543-3543, www.thisisthecrosby.com. **Thu:** 10 p.m., Shift, free. **Tue:** Dub Step Night.

DETROIT BAR: 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com. **Tue:** 8 p.m., OC's Ultimate DJ Competition, $5.

GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.

HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.

HURRICANES BAR & GRILL: 200 Main St., Huntington Beach, 714-374-0500, www.hurricanesbargrill.com. **Thu:** 9 p.m., DJ Dime, free. **Fri:** 9 p.m., DJ Curse, $5. **Sat:** 9 p.m., DJ Justin, $5. **Wed:** 9 p.m., DJ Gil, free.

KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Thu:** 9 p.m., Retrospect, $5. **Fri:** 10 p.m., Sexy Fridays.

KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.

LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., La Cave Wednesdays, with DJ Kedd Cook, free.

THE LAB ANTI-MALL: 2930 Bristol St., Costa Mesa, 714-966-6660, www.thelab.com. **Fri:** 11:30 a.m.-2:30 p.m., KUCI DJs, free.

LANDMARK STEAK HOUSE: 3520 E. Coast Hwy., Corona Del Mar, 949-675-5556, www.landmarknewport.com. **Thu-Sat:** 10 p.m., After Dinner DJ.

LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Wed:** 8 p.m., DJ Dizzy vs. the Beer Barons, free.

MAI TAI BAR: 97 Aquarium Way, Long Beach, 562-435-1200, www.maitaibar.com. **Fri:** 9:30 p.m., Thank Goose It's Friday. **Sat:** 9:30 p.m., House Party.

MEMPHIS AT THE SANTORA: 201 N. Broadway, Santa Ana, 714-564-1064, www.memphiscafe.com/santora/. **Fri:** 10 p.m., Downtown Sound, local DJs spin rock, funk, soul, country and everything in between. **Wed:** 8 p.m., Dinner With Dave, free.

MEMPHIS SOUL CAFE: 2920 Bristol St., Costa Mesa, 714-432-7685, www.memphiscafe.com. **Thu:** 10 p.m., University of Groove, free. **Fri:** 10 p.m., Versatile, DJ Cocoe and guests mix hip-hop, funk and house. **Sat:** 10 p.m., White Collar, Ben Danger and guest playing an eclectic collection of electro-dance anthems. **Wed:** 10 p.m., EssenChill, DJ Danny Love spins as you drink and munch.

OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri-Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.

ORIGINAL MIKE'S: 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com. **Thu:** 9 p.m., College Night, bike night and cigar club, free.

THE PIKE BAR & FISH GRILL: 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com. **Wed:** July 11, 9 p.m., DJ Almighty Nectar, free.

PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.

QUE SERA: 1923 E. Seventh St., Long Beach, 562-599-6170, www.thequesera.com. **Sun:** 9 p.m., Steak 'N Eggs, $5.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, $5; $15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.

SHARKEEZ: 211 Main St., Huntington Beach, 714-960-5282, www.sharkeez.net. **Tue:** 9 p.m., 99 Tuesdays, '90s-themed party, free.

SKY ROOM AT THE BREAKERS: 40 S. Locust Ave., Long Beach, 562-983-2703, www.theskyroom.com. **Sat:** 6 p.m., Up Lounge.

SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Fri:** Sutra Fridays.

TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, $10.50.

TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-270-6262, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana, 714-664-0663, www.velvetoc.com. **Thu:** 10:30 p.m., Caliente, DJ Erikson, free.

WOODY'S WHARF: 2318 Newport Blvd., Newport Beach, 949-675-0474, www.woodyswharf.com. **Thu:** 10 p.m., Action Thursdays, free.

THE YOST THEATER: 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com. **Sat:** July 7, 9:30 p.m., Chuckie, $20-$50. **Thu:** July 12, 9 p.m., James Zabiela, $15-$20.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

VELVET LOUNGE: 416 W. Fourth St., Santa Ana, 714-664-0663, www.velvetoc.com. **Mon:** 6 p.m., Musical Mondays, free. **Wed:** 10 p.m., Club Cherry, ladies' night.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Sat:** 9 p.m., La Playa, hot Latin dance night with go-go *papis*.

EL CALOR: 2916 W. Lincoln Ave., Anaheim, 714-527-8873. **Thu:** 9 p.m., Rock *en Español*, ladies free before 10 p.m. **Fri:** 9 p.m., Salsa, Merengue *y* Cumbia. **Sat:** 9 p.m., Sabado Tropical.

SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights Is Banda.

SHORE ULTRA LOUNGE: 6200 E. Second St., Long Beach, 562-252-8434, www.shoreultralounge.com. **Mon:** 8 p.m., Salsa Mondays.

XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Sat:** 9 p.m., Sabados a Xalos, with DJ Woody Tocando.

savage love»

» DAN SAVAGE

I'm a straight guy, and I'm really into having my balls sucked—it's one of my favorite things, and just thinking about it turns me on. But every time, it hurts, and ball pain is not a kink of mine! It hurts enough to override any pleasure, and I have to tell my partner to stop. Is this normal? Does ball sucking hurt for everyone? Is there something I can do to make it less painful?

She Can't Roughly Osculate Trouser Eggs

The next time you find yourself in an argument with a proponent of "intelligent design," lay this one on 'em . . .

There's this muscle called the cremaster that attaches a man's balls to his abdominal muscles. When a man is cold, the cremaster contracts, lifting his balls toward his body so those little darlings stay nice and warm; when he's hot, the cremaster relaxes, dropping his balls away from his body, keeping the little darlings cool. Putting this in language the average "intelligent design" proponent can understand: Your cremaster is Goldilocks, and your nuts are a delicious-looking bowl of sperm-cell porridge. Cremasterlocks doesn't like sperm-cell porridge that's too hot. Cremasterlocks doesn't like sperm-cell porridge that's too cold. Cremasterlocks likes sperm-cell porridge that's *just right*.

And here's the cruel twist, SCROTE, the absolutely irrefutable proof that humans evolved over the eons through a completely random and directionless process of spontaneous mutation and natural selection: Our cremaster muscles don't just contract when we're cold, *they also contract when we're aroused*. So the better it feels to have your balls sucked, the more turned on you get. The more turned on you get, the more your cremaster contracts. And the more your cremaster contracts, *the more it hurts to have your balls sucked!* You can call a system like that a lot of things—crazy painful, deeply ironic—but it can't be called "intelligently designed." (In defense of the cremaster muscle: It's pulling your balls up toward your body so they don't get hurt during intercourse—so they don't get smacked around too much—but if humans are smart enough to create a car that knows when its door is open, then an intelligent designer would be smart enough to create balls that know when they're being sucked, right?)

So the problem here, isn't ball pain; it's muscle strain. And there *is* something you can do about that.

"This guy should get himself a set of short ball stretchers," said Stephen "Ox" Lane of www.oxballs.com, an online sex shop that specializes in toys for men. "We have a good selection of ball stretchers, most made of silicone so they are nice and soft. He should get in the tub, soak in warm water, and let his sack relax and sag, then gently put one ring on. Then he can play with his balls for a while, stroking them and his dick, and if everything is feeling good, add another ring."

At least for now, though, Lane doesn't recommend you leave the ball stretchers on when you come.

"His balls will pull up as he's getting ready to shoot, and that may cause pain," said Lane. "For the time being, he should use his ball stretchers as a warm-up. Over time, his balls will get used to the feeling, and his sack will stretch."

And not just your sack, but your cremaster, too. And a slightly looser, more elastic cremaster will mean less painful ball sucking.

Good luck!

Here is my question for you, Mr. Savage: My girlfriend and I are sexually active, and I can get an erection in the beginning—a fully hard erection—but a few minutes into intercourse, I start to lose my erection. Intercourse feels amazing; it's just that after a while, I start to lose my erection. I can get my erection back if I allow my girlfriend to use her hand on it for a while. And then when I penetrate her again, I lose my erection again. I heard you on TV talk about how a guy shouldn't grip himself too hard when he beats off. I grab it pretty hard, I have to admit, and when my girlfriend uses her hand, I ask her to grab it really hard, too. So I am writing to ask if you think the reason I can't keep an erection during intercourse has something to do with how hard I have her use her hand and how hard I use my hand.

Having A Real Dilemma

Here is my answer for you, Mr. HARD: The way you grip your dick when you beat off? And the way you allow your girlfriend to grip your dick? No more gripping your dick like that. From now on, whenever you masturbate, you're going to jerk it with a light touch and few drops of lube. And if you can't come using that lighter touch and a few drops of lube, *then you don't come*. At least for now.

Basically, you gotta cut your dick off. Um, let me rephrase that: You gotta stop serving up the kind of stimulation your dick has come to expect—the death grip—because the only way your dick will ever come to appreciate the subtler and damper sensations that vaginas provide is if you give your dick no choice. Give your dick what it's used to, and your dick will be forever dependent on it. Drive your dick (and yourself) to desperation, and your dick will find new ways to get off.

Your dick will *adapt*.

You can help your dick adapt faster by stirring some other forms of physical and mental stimulation into the mix. Talk dirty (your biggest sex organ is between your ears), do some nipple play (I'm talking about *your* nipples), and explore different scenarios that turn you on (girlfriend calls the shots? Do it outside?), all the while experimenting with different positions that might provide you with a slightly snugger fit (girl on top, doggy style, etc.). Good luck!

I'm an 18-year-old male about to head off to college in the fall. I'm not the best-looking guy—skinny, pale, some acne—and I'm afraid that I'm going to be one of those college freshmen who aren't getting laid. What can I do to help make my potential college sex life better? I'm a smooth-talking guy in some ways, Mr. Dan, but it doesn't work a majority of the time, and I don't understand why.

College-Bound Boy

First, "it" doesn't work for a majority of the people a majority of the time.

It doesn't matter how smooth a guy's talk is, how tight his abs are, or how fat his wallet is, most of the people he meets won't wanna sleep with him. I'm not going to lie to you: Smooth talk, tight abs and a fat wallet improve a guy's odds considerably. But for reasons that run the gamut from religious to logistic to simple miscommunication, most people won't want to fuck any given person, however smooth, tight, fat, etc.

The trick is to keep working it—to keep looking around—until you find someone who *does* want to fuck you. And there will be plenty of skinny, pale, spotty girls at your school, as well as girls who can see past those things. Your odds will be better if you can look past 'em, too.

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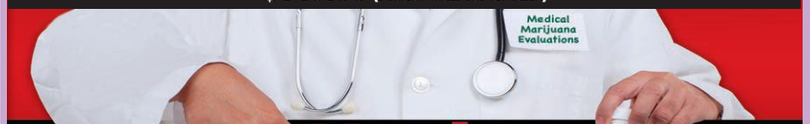

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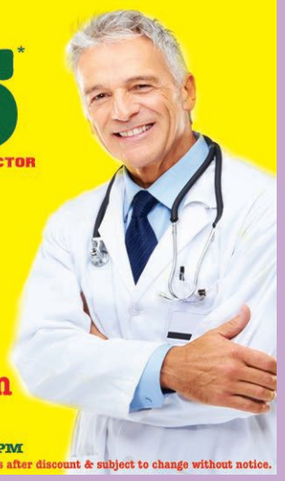

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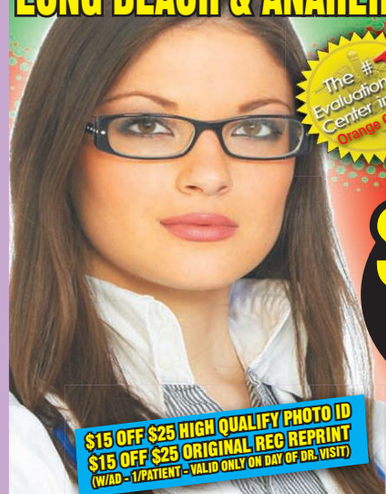

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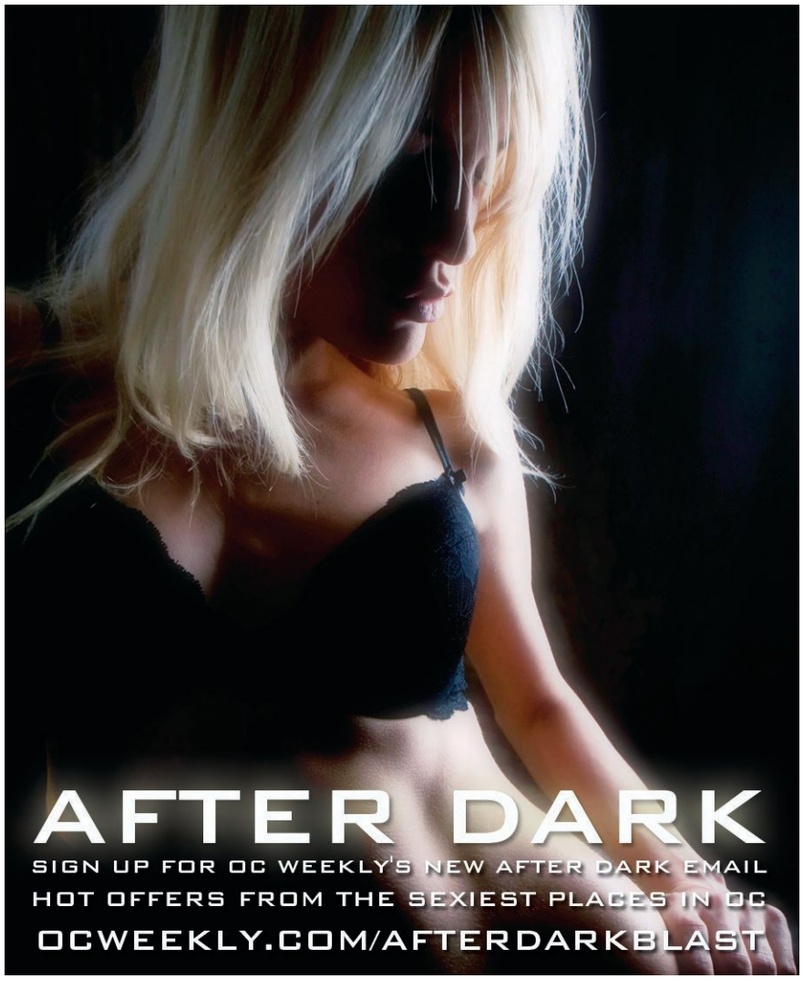

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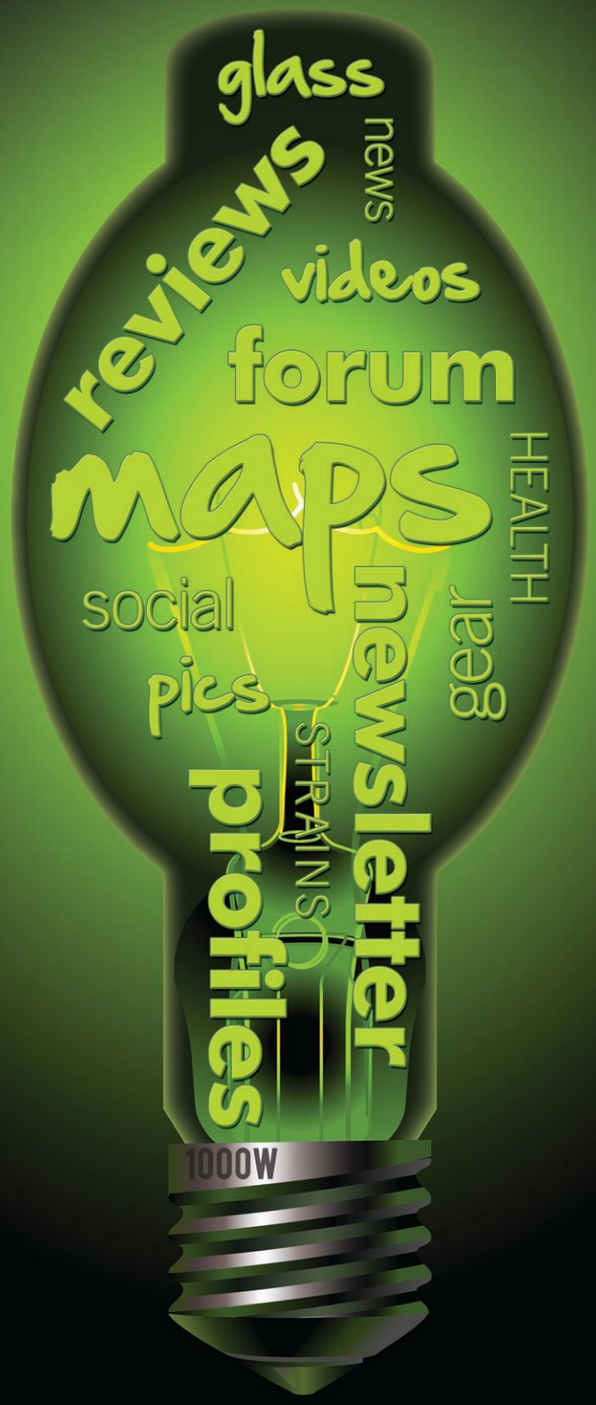

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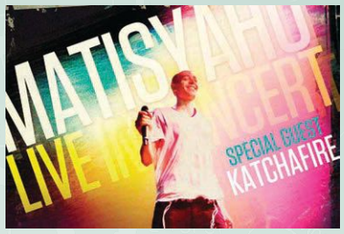

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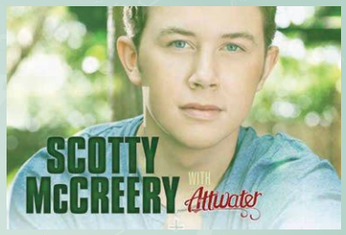

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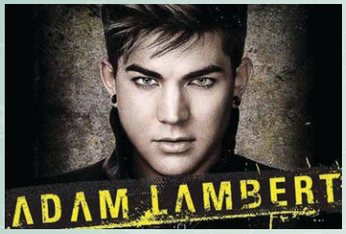

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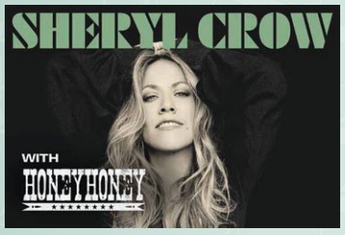
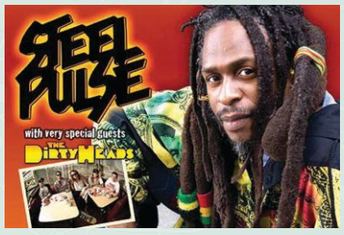


JULY 25

JULY 26



JULY 27

JULY 28

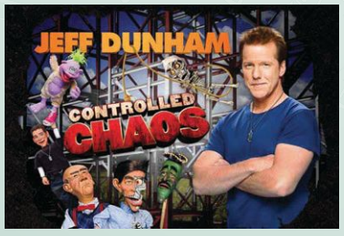
JULY 29

AUGUST 1

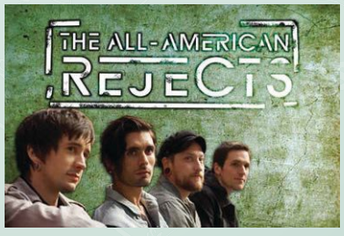
AUGUST 2

AUGUST 3

AUGUST 4



AUGUST 5



AUGUST 8

AUGUST 9

AUGUST 10

AUGUST 11

AUGUST 12

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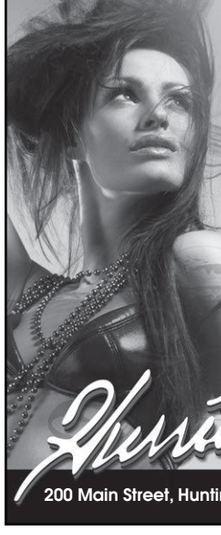

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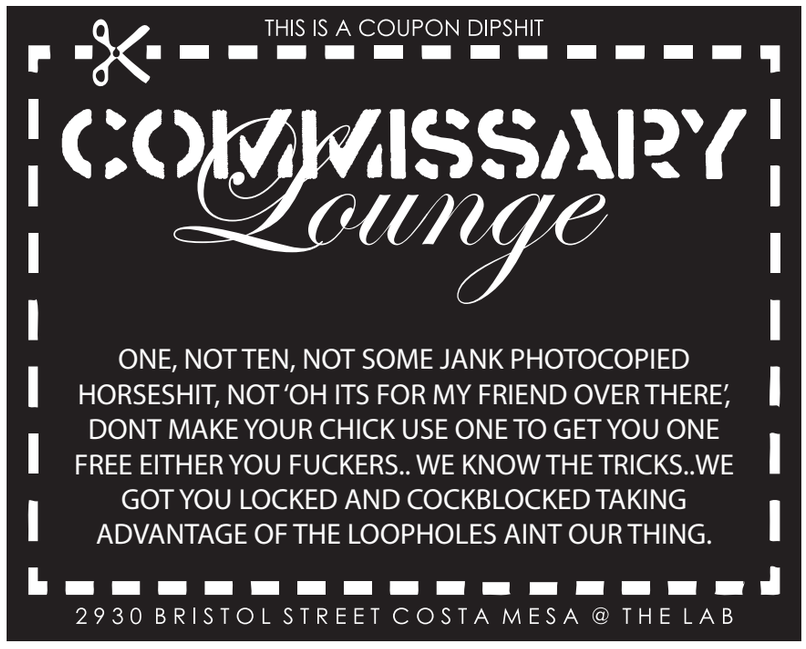
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GOONIES
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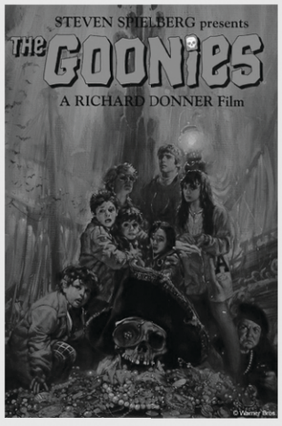

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AUGUST 24TH
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7-10PM

7pm Bar and Grill Open
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